

THE ARCHITECTURAL RECORD

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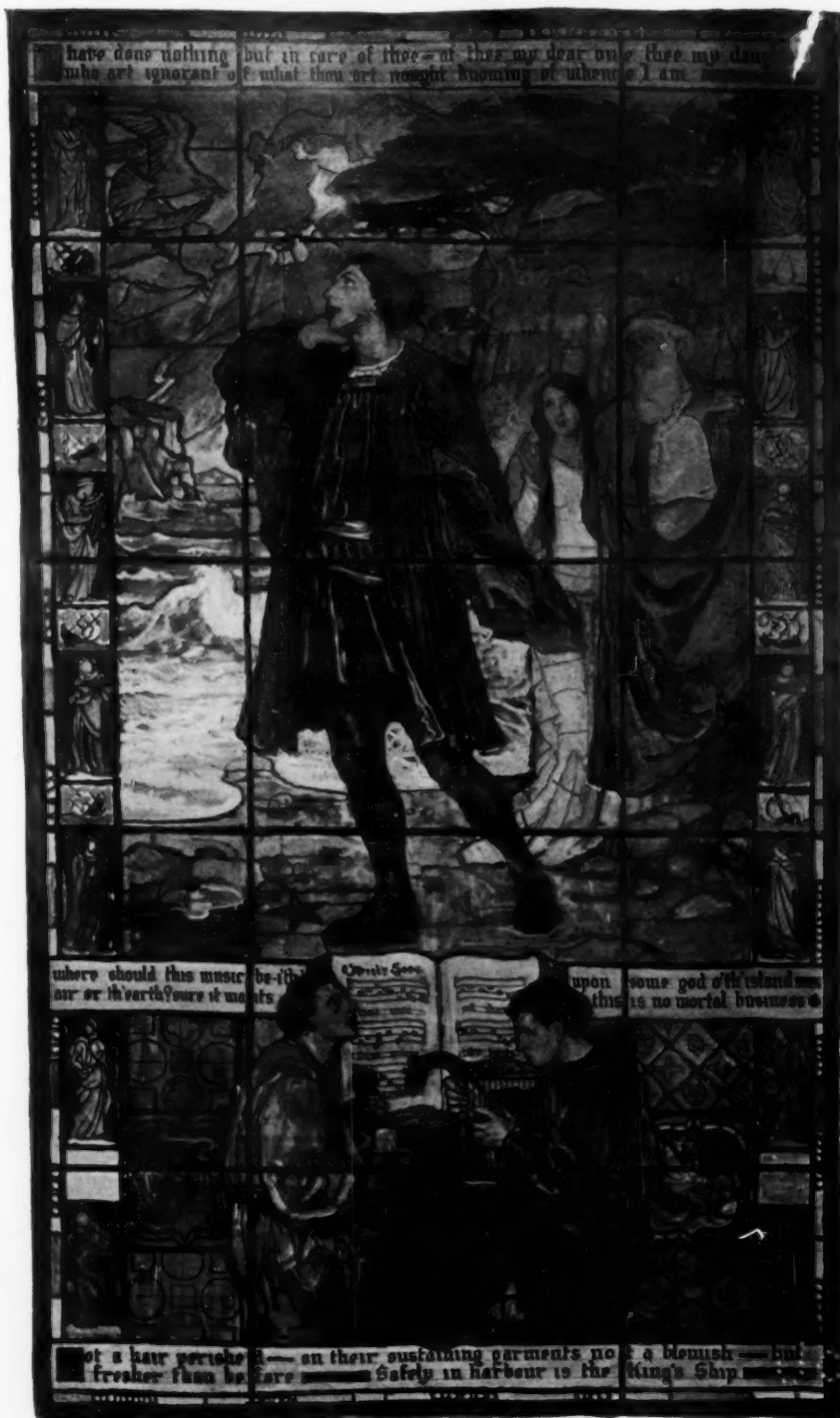
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No. 5.

The Building of Cincinnati

Cincinnati is both fortunately placed and fortunately named. It may well have seemed to the first man who looked upon its site with a speculative eye, the predestinated seat of a great city. It did seem so to, very likely, the first observer of that kind, no other than the "Cincinnati of the West," as Byron calls him. For it was no other than George Washington who, in his explorations of the Ohio, saw "Round Bottom" and quite possibly foresaw something like Cincinnati, so far as any human prevision of imagination could at that time have foreseen the expansion of the West. Curious, even as this sketch is begun, the newspapers tell us that the "pre-emption" of the Pater Patriae is about to be brought into court with some other of his speculative purchases in the Ohio Valley by his surviving legal representatives. As a speculator in real estate it may be said of Washington as in politics it was said of Burke, that he was "wise too soon." He saw too far ahead to "realize" during his lifetime. The "carrying charges" of his investments in the Valley of the Ohio, even of such of them as came to him in the form of military bounties, would have been more than he could bear, but for that lucky Custis marriage with which his Virginia neighbor twitted him, the Custis marriage, with its consequences in the location of the Federal City on the banks of the Potomac, where it would so inevitably enhance the value of the Custis estate. It was well for Washington that this latter enterprise in "promotion and develop-

ment" ran its course before the advent of a free and fearless press. Otherwise to what disclosures and denunciations would such a press have treated "Boss George" and his "real estate deal." None of his other operations in land, however, was so farsighted as this one at Round Bottom, or could have been, unless, indeed, it had occurred to him to invest at "Fort Duquesne" and wait to see what would happen to it after it had been renamed for William Pitt.

Meanwhile the place, of which the original name was "Losantiville," may be said to have been named after the greatest of the Cincinnatians. The fort that preceded or accompanied the original settlement was certainly so named. There is, however, no proof that he ever set foot on the site of Cincinnati. Although the fort that was built upon it was named after him, about the location of that fort hangs a local legend. The legend is that original settlement and army post were at North Bend, sixteen miles away. The Lotharian commanding officer of the post had cast lawless eyes upon the wife of a farmer, and to escape his unwelcome attentions, unwelcome, at least to the husbandman, the husbandman shifted his settlement to where Cincinnati now stands. Not thus to be balked, the military Lotharian discovered good professional reasons for shifting also the site of the fort. Hence "Fort Washington"; hence, perhaps, ultimately Cincinnati. It is not the most dignified genesis of a great city, but there are others as queer or queerer. A



Cincinnati, Ohio.

NO. 1.—THE BAUM HOUSE (1817).

Benjamin H. Latrobe, Architect.

monument in the city, built of stone, but in imitation of a blockhouse, bears a bronze tablet setting forth that it occupies what was the centre of the stockade about the fort. There is a dearth, as in American settlements is apt to be the case, either of documents or of tradition, about the actual origin of the place, and no evidence that I have been able to come upon that among the actual

the earliest on the "beautiful river" unless Pittsburg at its source be older. Pittsburg to be sure was incorporated as a village in 1794, but not as a city until 1816, whereas the municipal corporation of Cincinnati dates from 1814. Be that as it may, as the country back of it was opened up to settlement, Cincinnati thrived and increased. It must have had its twenty odd thousands in 1827, when



Cincinnati, Ohio.

NO. 2.—JEWISH TEMPLE.

James K. Wilson, Architect.

founders were any of the retired Revolutionary officers who had beaten their swords into plough shares, whether actual members of the Society of the Cincinnati or not. But the name nevertheless would serve at least to date the settlement pretty nearly, as within the last two decades of the eighteenth century, and it sufficiently appears that the earliest settlers were Jerseymen and the earliest settlement in 1788, making it thus

poor Mrs. Trollope was tempted to set up a "fancy store" in it and, failing utterly, took her revenge by writing the "Domestic Manners of the Americans." Doubtless the Cincinnatians of the third decade of the nineteenth century were a rough lot, and the impression they made on the authoress was such as they were bound to make on an English lady. One who now candidly rereads the "Domestic Manners of the Americans" finds

no warrant for taxing the authoress with unkindness. But candid American readers for a British book on America were eighty years ago almost impossible to find. American readers were too provincial and too skinless to be fair. On the other hand, our succeeding British censor, whose "American Notes" raised

its bloody coxcomb. Here is the passage, from the "American Notes":

Cincinnati is a beautiful city; cheerful, thriving, and animated. I have not often seen a place that commends itself so favorably and pleasantly to a stranger at the first glance as this does: with its clean houses of red and white, its well-paved roads and footways of bright tile. Nor does it become less prepossessing on a closer acquaintance. The streets



Cincinnati, Ohio.

NO. 3.—K. K. BENE ISRAEL TEMPLE, AVONDALE.

Tietig & Lee, Architects.

a storm of oburgation to which the reception of the "Domestic Manners" was a zephyr, Charles Dickens, to wit, who visited Cincinnati some fifteen years after Mrs. Trollope had shaken its mud from her substantial British bottines, Charles Dickens, in 1842, had something to say about Cincinnati which ought to have been balm to its green wounds and

are broad and airy, the shops extremely good, the private residences remarkable for their elegance and neatness. There is something of invention and fancy in the varying styles of these latter erections, which, after the dull company of the steamboat, is perfectly delightful as conveying an assurance that there are such qualities still in existence. The disposition to ornament these pretty villas and render them attractive, leads to the culture of trees and flowers, and the laying-out of well-kept gardens, the sight of which, to those who walk about the streets is inexpressibly re-

freshing and agreeable. I was quite charmed with the appearance of the town, and its adjoining suburb of Mount Auburn; from which the city, lying in an amphitheatre of hills, forms a picture of remarkable beauty, and is seen to great advantage. . . . The society with which I mingled was intelligent, courteous, and agreeable. The inhabitants of Cincinnati are proud of their city, as one of the most interesting in America; and with good

tation of the whiskey-guzzling, tobacco-ruminant Cincinnatians of 1827. Much, doubtless, depends upon the point of view. Dickens was not a disappointed shopkeeper, but a picturesque tourist. But much also must be ascribed to a real change in the subject of the picture.



NO. 4.—SOLDIERS' AND SAILORS' MEMORIAL HALL.

Cincinnati, Ohio.

Hannaford & Sons, Architects.

reason; for beautiful and thriving as it is now, and containing as it does a population of fifty thousand souls, but two and fifty years have passed away since the ground on which it stands (bought at that time for a few dollars) was a wild wood, and its citizens were but a handful of dwellers in scattered log huts upon the river's shore.

This is a very different picture, in 1842, from poor Mrs. Trollope's presen-

The crudities had ripened. But there is at least one piece of evidence that in the Cincinnati of 1827 there was a refinement incompatible with the notion that the "Domestic Manners" the English critic depicted were all-pervading. just as the architectural relics of colonial Annapolis or colonial Charleston

tell unmistakably the story of the social amenities of those who inhabited them that story is told by the house which Martin Baum built in Cincinnati in 1817, and for which he was well inspired to choose for his architect Benjamin H. Latrobe, then fulfilling the last year of his service as architect of the Capitol at Washington (Illustration No. 1). It

do so, and long before any other American architect had done so as to anticipate the Greek revival which did not really set in as a fashion for some years after his death. The Baum house (the Taft house, as it now is, the Longworth house as it has been modernly known in Cincinnati) exemplifies this preference. It has the air, it will be seen, of a country seat,



Cincinnati, Ohio.

NO. 6.—MUSIC HALL.

Hannaford & Sons, Architects.

is quite unmistakably Latrobe's, to those who know the work that he was doing in Baltimore and elsewhere in those years, and who remember his insistence, in design as well as in words, upon "simplicity" as the first of architectural qualities. It was this preference that induced him to revert from the Renaissance to the models of classical Athenian antiquity as soon as he was able to

rather than of a town house, recalling the "seats" of the Virginian and Maryland magnates of its period in its lateral extension and in its vertical restriction, as well as in the amplitude of its grounds. It might very well have been the abode of the original "Cincinnatus of the West" if he had chosen the banks of the Ohio instead of those of the Potomac. It has in fact the air of having been built for



Cincinnati, Ohio.

NO. 7.—CHAMBER OF COMMERCE.

✓
H. H. Richardson, Architect.

the "Patroon" of Cincinnati, which in virtue of his acquisition of land Washington virtually was. The reduction of the portico to a porch shows a willingness to sacrifice to practicality, of which

classical proportions. On the other hand, the sacrifice of classicality to practicality in the attic of the central block, attic apparently required for servants' quarters or other subordinate uses and lighted



NO. 8.—Y. M. C. A. BUILDING.

Cincinnati, Ohio.

James W. McLaughlin, Architect.

the results are architecturally rather unfortunate. A tetrastyle "order" seems to be indicated, or if not that, a distyle of much less attenuated columns, even with pedestals, if necessary to bring them into

from its own "ox-eyes," ignoring the requirement of some dividing member between it and its substructure, is architecturally effective, waiving convention and precedent, which Latrobe always



Cincinnati, Ohio.

NO. 9.—SINTON HOTEL.

Frank M. Andrews, Architect.

took a pleasure in waiving, provided there was anything to be gained by the waiver. The central block is signalized, the "composition" is attained. It is only a pity that the porch should be so ex-crescential.

uted by that zealous and busy Greek revivalist Isaiah Rogers, who made the home of his maturity in Cincinnati, and died there in 1869. His specialties, one may say, were porticoed or colonnaded public buildings and hotels of solid



NO. 10.—CITIZENS' NATIONAL BANK.

Cincinnati, Ohio.

Hannaford & Sons, Architects.

There are other things in Cincinnati of those politically formative but architecturally still colonial years, though none so interesting as this relic. The next manifestations of an interest in architecture were those of the Greek revival, now become a fashion, and the most noteworthy of them were contrib-

uted by that zealous and busy Greek revivalist Isaiah Rogers, who made the home of his maturity in Cincinnati, and died there in 1869. His specialties, one may say, were porticoed or colonnaded public buildings and hotels of solid granite. These marked his career westward from Boston, where the Custom House, done in collaboration with the Government Architect, Ammi B. Young, stands for an example of one and the Tremont House stood, until it was supplanted by a skyscraper as an example of the other, through New York, which



NO. 11.—TRACTION BUILDING.

Cincinnati, Ohio.

D. H. Burnham & Co., Architects.



NO. 12.—INGALLS BUILDING.

Cincinnati, Ohio.

Elzner & Anderson, Architects.



Cincinnati, Ohio.

NO. 13.—TEXTILE BUILDING.

Gustav W. Drach, Architect.

he endowed with the old Custom House in Wall Street, and the Astor House in Broadway, to Cincinnati, where in one genre he remodeled the Court House and

one to the other of the bordering streets. On the whole, Cincinnati is less fortunate in relics of this period than New York and Boston, where the works



Cincinnati, Ohio.

NO. 14.—PUGH BUILDING.

Dittoe & Wisenall, Architects.

in the other built the Burnet House. The former was destroyed by a mob in 1884. The latter still stands, though shorn of some of its architectural pretensions by the shifting of the main entrance from

of Rogers still continue to praise him and to hold their own very well in the competition of subsequent fashions. For the architectural history of every American town that counts its century of dura-

tion is curiously like the history of every other. Its builders have taken up their styles not out of conviction but as followers of the fashion, and when the fashion gives signs of change, they rush headlong, with an air of devil take the hindmost which is almost equally comic and pathetic, after the new fashion, ready to drop that with equal precipitation

Mr. James K. Wilson has been dead for some years. On the first visit to Cincinnati of the present commentator, a visit which he regrets to have to own is further away now than that of Dickens was then, the attention of the sensitive stranger was at once compelled to certain commercial buildings which were very far from the "regular thing" in the



NO. 15.—BALDWIN PIANO FACTORY.

Cincinnati, Ohio.

Elzner & Anderson, Architects.

when that in turn threatens to be supplanted.

In Cincinnati, as elsewhere, after the Greek revival, the Gothic revival. Cincinnati was rather exceptionally fortunate in its Gothic revival. The "movement" began about as early as elsewhere and lasted rather longer. In addition to producing a number of rational and respectable and attractive buildings, it gave his opportunity to an architect of a talent for which one might without much perversion employ a more pretentious name. One may say so now, since

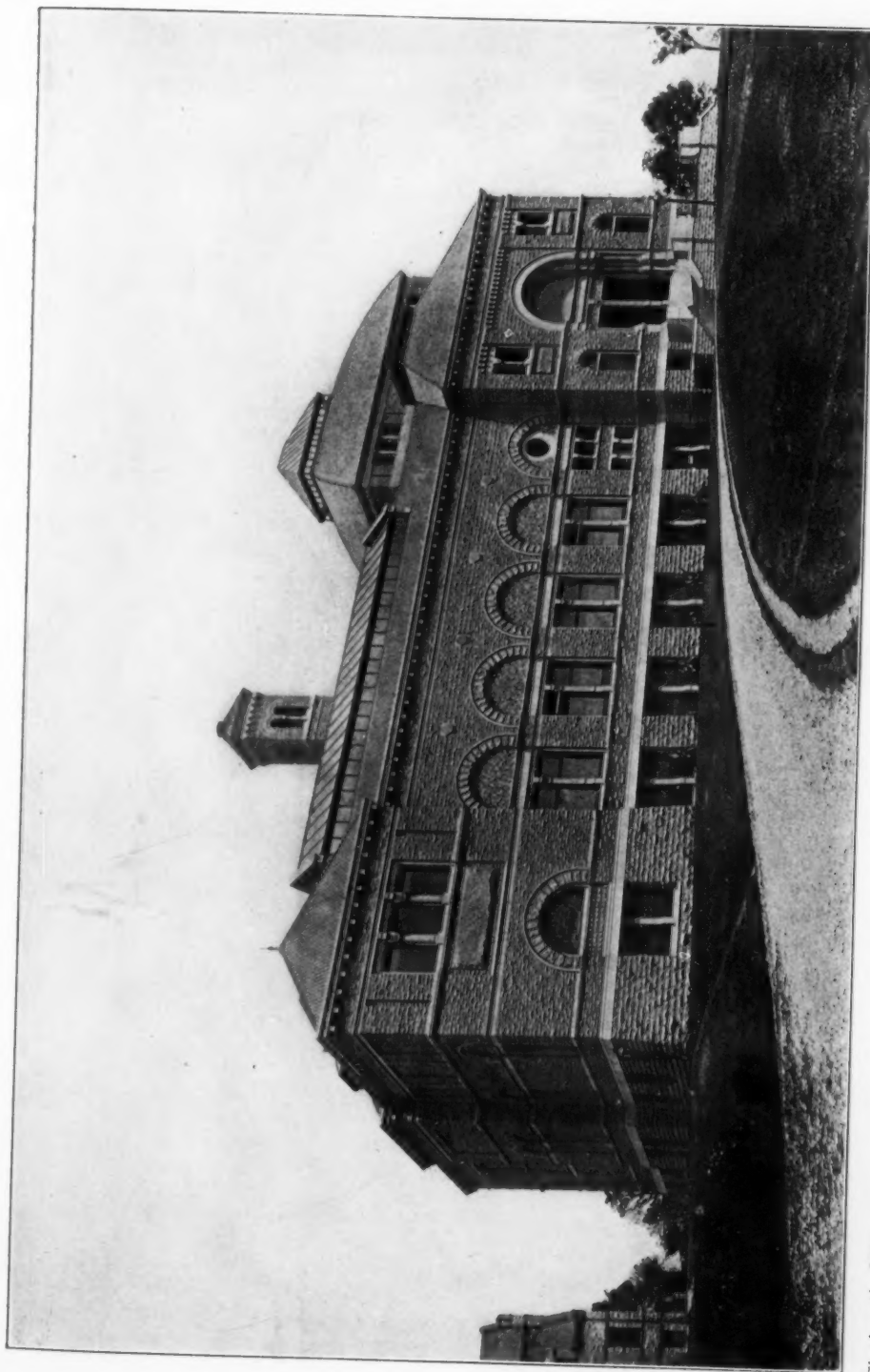
business building of those days. To one who was in the habit of admiring Mr. Leopold Eidlitz's Continental Bank and American Exchange Bank in New York, as refreshing departures from the regular thing there, these Cincinnati buildings appealed with peculiar force, since they were evidently motivated by a like admiration. They were in the same style, which the detail designated as German Gothic, and even in the same material of olive sandstone. They were marked by the same careful proportioning of the stories, the same expanse and

emphasis of the terminal piers, and the same studied grouping of the openings, multiplied in the upper story into an arcade. The detail was as well studied as the composition, and they were in Cincinnati as in New York very welcome objects. No longer visible in either case, the New York examples having long since been superseded by skyscrapers, the Cincinnati examples demolished or altered beyond recognition. The more the pity in each case, for the Cincinnati buildings were by no means copies or servile imitations, but had an independent interest. In the business quarter of Cincinnati, the only work of Mr. Wilson's that remains is, I think, the Jewish Temple (No. 2), which, like the Temple Emanu-El in Fifth Avenue, derives its chief architectural interest from the combination of Saracenic and Gothic motives and from the clever adaptation of Oriental detail, although there is little specific resemblance, and although the New York example is, of course, on a much more elaborate and costly scale, as well as of much more artistic importance. The convention that the architecture of a synagogue should be Orientalized has its uses at least in marking the structure for identification. That advantage is put in a clear light when we remark a later synagogue in Cincinnati (No. 3), of which the general architectural scheme and the technical "style" are indistinguishable from those of a Soldiers' and Sailors' Memorial Hall (No. 4). It is not clear why either of these edifices, so diverse in purpose should follow that scheme and that style, nor, if so, which. But it is in the suburbs, as we shall see, that the most characteristic and successful of the remaining works of this Gothic revivalist are to be found.

Nevertheless, the commercial quarter of Cincinnati has its architectural interest. The reservation of "Fountain Square" was such a tribute to private munificence, the munificence of Mr. Probasco, whose gift to the city the fountain was, as hardly any other American municipality had the grace to make at that time. Such a tribute is not so common even now. Cincinnati gets the benefit of it in the enhanced effective-

ness not only of the sculptural monument itself, but of all the surrounding buildings. The only one of the surrounding buildings in which full advantage has been taken of the detachment is the Carew building, which very suitably furnishes a background for the fountain and terminates the vista of the oasis, page 386. Another relic of the Victorian Gothic revival is the Music Hall (No. 6), which suffers much from the lack of some such detachment and foreground as a like reservation with that of Fountain Square would have supplied to it. It is forced forward to the sidewalk, so that it is difficult to get the general view for which it was designed. It can be dated with considerable confidence, from its own architectural evidence, as one of the buildings which were inspired, on both sides of the Atlantic, by Sir Gilbert Scott's essay in secular Gothic in the Midland Station in London. It is a real composition, and is highly commendable for its comparative quietude in a style in which it seems from so many extant examples that keeping quiet was the most difficult thing for a designer to do.

Like every other American town, Cincinnati, after its little futile dalliance with "Queen Anne," submitted to its phase of Richardsonian Romanesque as the next stage of its architectural evolution. To call it evolution were, of course, to insult the memory of Darwin, since evolution implies a direction and a progress, which things are incompatible with jumping from one fashion to another without visible motive. We can no more call such changes of fashion evolutionary in architecture than in millinery. But at least Cincinnati was very lucky in its chief example of the Richardsonian Romanesque. It had the advantage of having it done by Richardson himself, and the Cincinnati Chamber of Commerce (No. 7) is one of the most characteristic and most creditable of his works. It is a most instructive example of his talent for simplification. A big, light room, with the substructure and the superstructure obviously subordinate and dependent, that was the conception that he wrought out in his vigorous, masculine way, so



Cincinnati, Ohio

NO. 16.—ART MUSEUM, EDEN PARK.

James W. McLaughlin, Architect.



✓ NO. 18.—BRANCH LIBRARY, WALNUT HILLS.
Cincinnati, Ohio. McLaughlin & Gilmore, Architects.



NO. 17.—DEUTESCHES ALTENHEIM.
Cincinnati, Ohio. James W. McLaughlin, Architect.



NO. 19.—FIRST CHURCH OF THE NEW JERUSALEM.

Cincinnati, Ohio.

Elzner & Anderson, Architects.



NO. 20.—AVONDALE PRESBYTERIAN CHURCH.

Cincinnati, Ohio.

Elzner & Anderson, Architects.

that the wayfaring man cannot possibly err therein. It might have been even more effective if practical considerations had allowed him to dispense with the subordinate story or in fact double story above the great hall, and to set his parapet-story and his dormers directly above the chamber which is in effect the building. But it is immensely effective as it is, and much is sacrificed to the simplicity of the scheme. How many architects would have had the courage to make nothing, in such a building, of the entrance, which is here but one opening of many, and hardly signalized at all in treatment above its fellows, by no means allowed to assert itself to the extent of coming into any competition with the tall arcades, enclosed between their solid flanking turrets, of which the expanse and the solidity are so skilfully emphasized by the treatment. And how simplifying and unifying the great wedge of roof, which the jutting dormers relieve without weakening. We no longer do Provençal Romanesque, it is true, and Richardson's technical "style" is obsolete. But his personal style is not obsolete. His constant quest for simplicity and repose, for "Quiet," as he used to roll it out in his orotund way, and his constant insistence on those qualities, have not ceased and will not cease to offer their lessons to his successors, in whatever of the historical styles they may be working, or even though they should come to work in a style that they are to make historical. Meanwhile, the Cincinnati Chamber of Commerce is a most valuable municipal possession.

The Richardsonian fashion passed away, all the same, and was succeeded as elsewhere, leaving in its wake not only the master's piece, which comes so near being his masterpiece, but such moderate and agreeable and unpretentious examples as the building of the Y. M. C. A. (No. 8). First the elevator building with real walls, and then the skeleton of the skyscraper, were destined to succeed it for commercial purposes. As is apt to be the case, the former is architecturally more attractive than the latter. Whatever the fact may be, it is evident that the Sinton Hotel (No. 9) and the

Citizens' National Bank (No. 10) are susceptible of construction in actual masonry. The widening of the terminal piers, especially great and especially grateful in the case of the latter building is therefore quite plausible, while it would be at least wasteful in the case of a steel skeleton veneered with masonry. The hotel looks a good deal like a good many others, but the bank has real distinction. When we come, however, upon such an unmistakable example of the skeleton construction as the Traction building (No. 11) we come upon the pretence of a construction which would manifestly be impracticable. Of course, this is a criticism which "runs at large" and is not to be imputed to the designers of these particular buildings, although to the designer of the stereotyped pattern of skyscraper we may apply what was said of the mob of gentlemen who wrote with ease pentameter couplets more or less in the manner of Pope, that one no more admires a man for being able to write them than for being able to write his own name. The Ingalls building (No. 12) is apparently, in the photograph, an exemplification of the same truth. In fact, however, it is constructed of ferro-concrete, veneered with marble and terra-cotta, and is a pioneer in the application of that made of construction to the skyscraper. The unaffected ugliness and bare utilitarianism, for instance, of the Textile building (No. 13), which is plainly and, so to say, avowedly inconstructible in masonry, become rather dignified in comparison with the pretension of the more "architecturesque" skyscrapers, though to be sure, the cornice projecting above the eighth story of the Textile Building is as manifest as it is a futile sacrifice to the graces. One prefers that straightforward cage, the Pugh Building (No. 14) with which the advertisements plastered over its flank are not in the least incongruous. But a much more grateful object than any of these skyscrapers is the Baldwin Factory (No. 15), which carries no ornament that can be said to be incongruous with its utilitarian purpose, and yet the design of which, it is quite evident, has received successful architectural consider-



NO. 21.—DEXTER CHAPEL, SPRING GROVE CEMETERY.
Cincinnati, Ohio.

James K. Wilson, Architect.

ation. After the skeletons, the wearied eye reposes upon it with much satisfaction.

But it is not in the city proper that one is to look for the most attractive building of Cincinnati. Now, as in Dickens's time, it is the "amphitheatre

urbs. Already in Dickens's time, as we have seen, the opportunity had been sufficiently improved to attract his admiration. But with the outward expansion of Cincinnati it has been improved much more thoroughly and extensively. Now there is scarcely a city, even Bos-



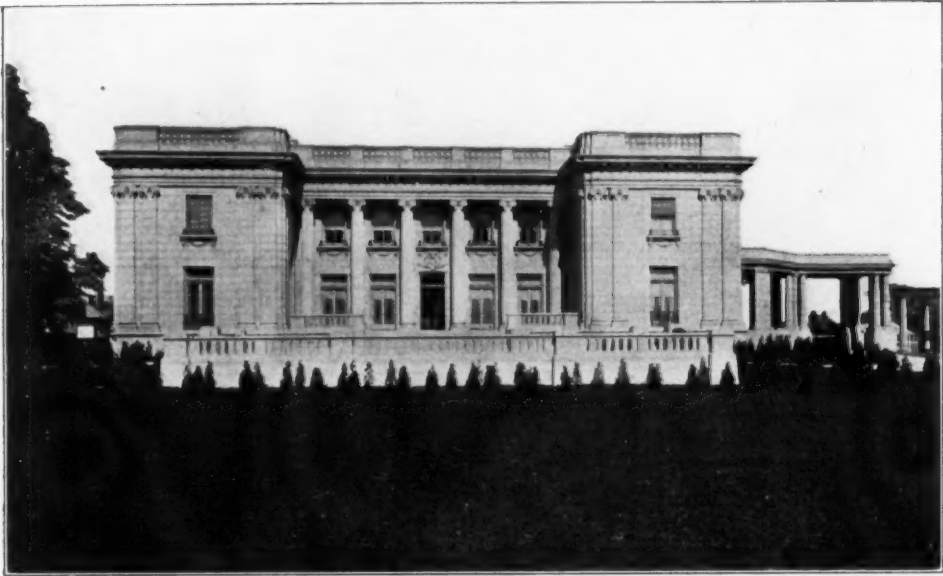
NO. 22.—SCHOENBERGER RESIDENCE, CLIFTON.

Cincinnati, Ohio.

James K. Wilson, Architect.

of hills" that makes the charm of the city, a charm that, I think, no other American city precisely possesses in the same degree. The upper of the two terraces on which the city proper is built swings around it to form this amphitheatre, and indicates itself as a ring of sub-

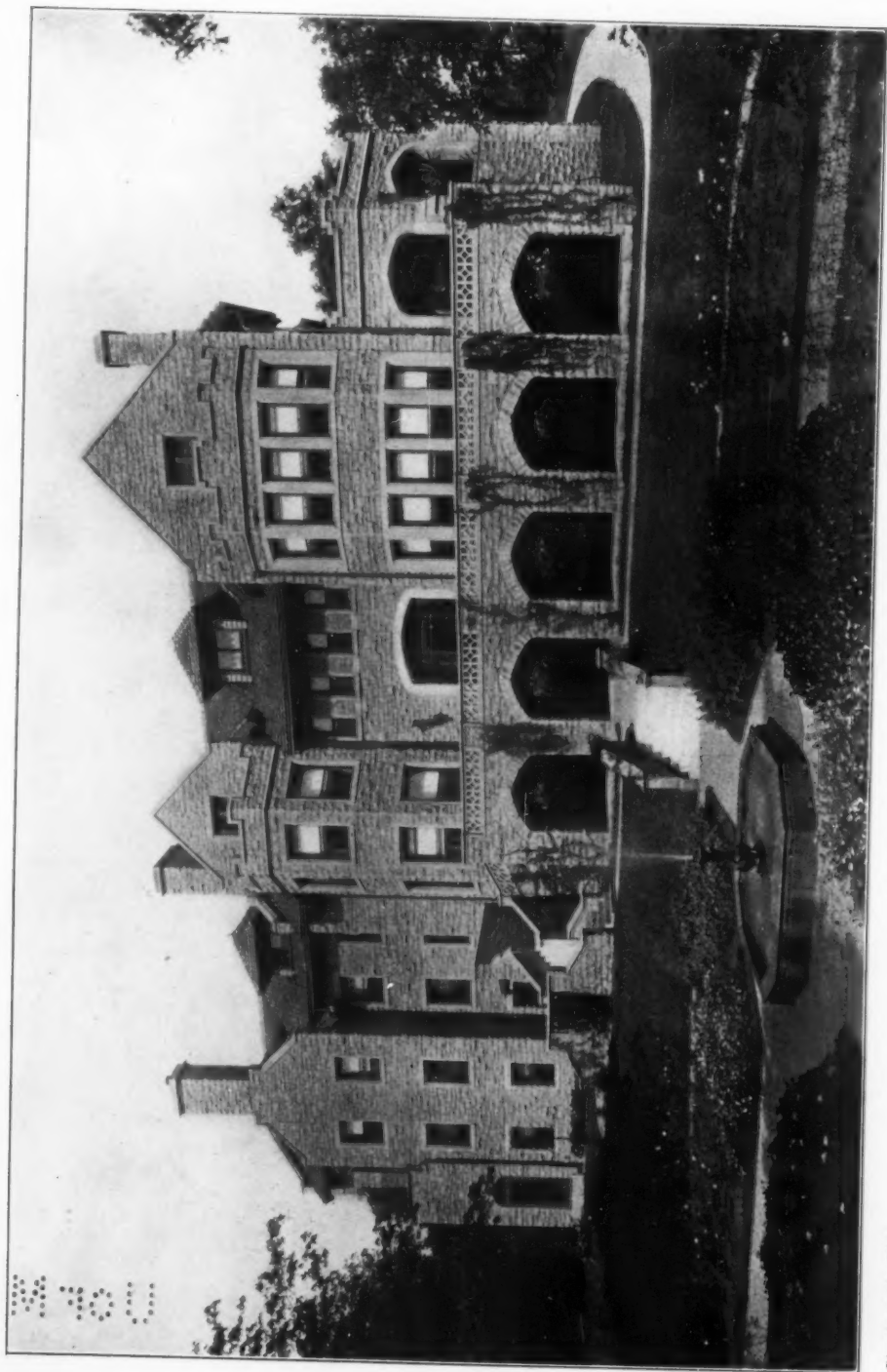
ton, of which the suburbs are so important to the general effect. One has not seen Cincinnati until, like the Psalmist in Zion, he has gone around about her, marked well her bulwarks and considered her palaces. It is in the ring of suburbs that the best not only of the



NO. 24.—PETER G. THOMPSON RESIDENCE ON COLLEGE HILL.
Cincinnati, Ohio. James Gamble Rogers, Architect.



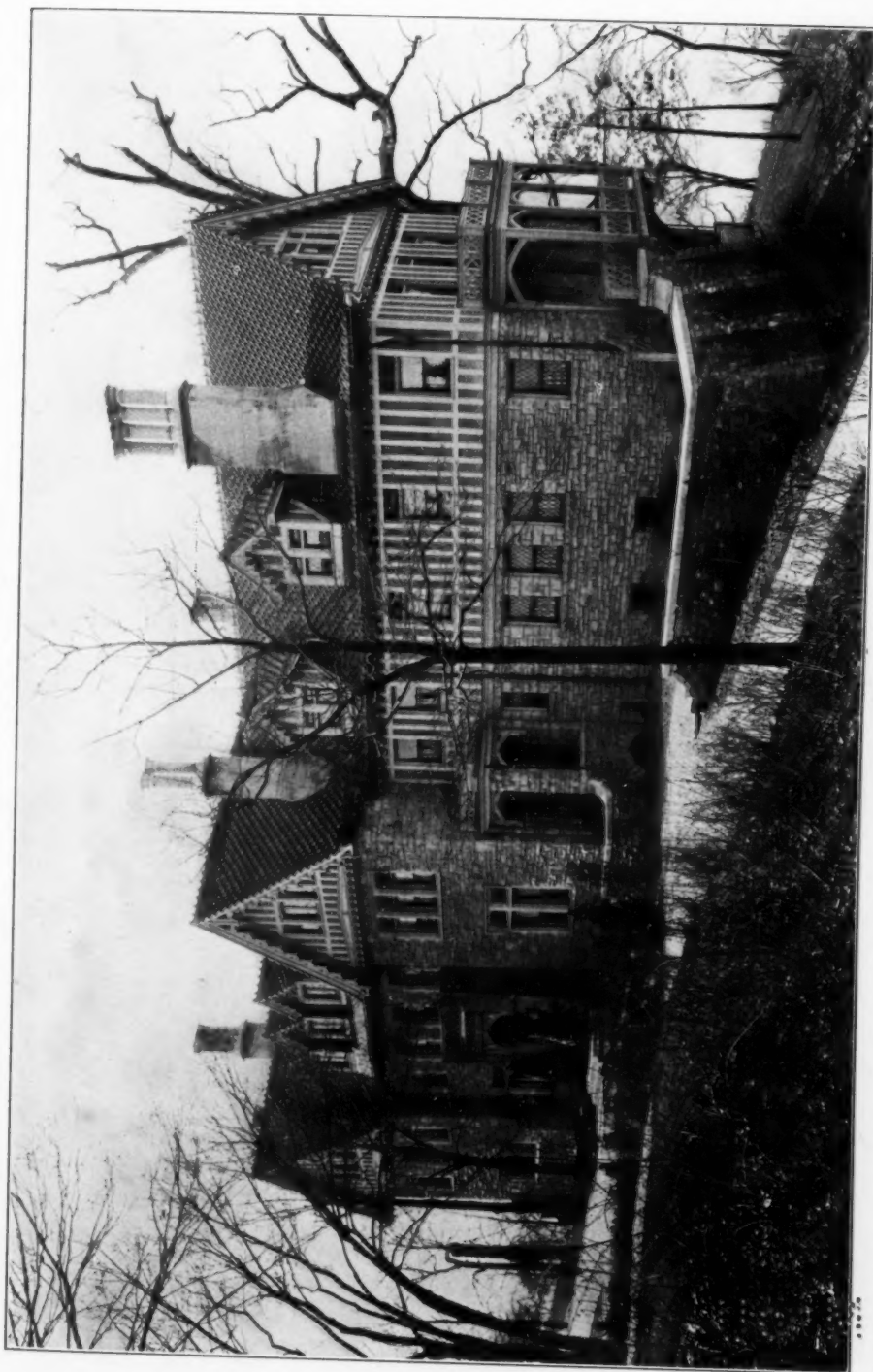
NO. 23.—FRANK PERIN RESIDENCE, CLIFTON.
Cincinnati, Ohio. James W. McLaughlin, Architect.



Cincinnati, Ohio.

NO. 25.—RESIDENCE OF MISS HANNA.

Elzner & Anderson, Architects.



Cincinnati, Ohio.

NO. 26.—RESIDENCE OF MR. L. A. AULT.

Elzner & Anderson, Architects.



Cincinnati, Ohio.

NO. 27.—RESIDENCE OF MR. GEO. HOADLEY, JR.

Elzner & Anderson, Architects.



Cincinnati, Ohio.

NO. 28.—HAZEN RESIDENCE, AVONDALE.

Werner & Adkins, Architects.



NO. 29.—RESIDENCE OF MRS. HUGH SMYTHE.
Cincinnati, Ohio. Elzner & Anderson, Architects.



NO. 30.—RESIDENCE OF MR. C. W. BELL.
Cincinnati, Ohio. Elzner & Anderson, Architects.

domestic building but of the church building and even of the institutional building, of all, in fact, except of the strictly commercial building is to be sought and found. Not, as a rule, "palaces," but of a more appropriate suburbanity, the "villas" and the "well-kept gardens" of 1842, but far better done as well as far more numerous. Even the churches, one notes with pleasure, even the "institutions" partake of this character of suburbanity. One may

parish church in England. A very much more elaborated Gothic is seen in the mortuary chapel in Spring Grove, one of the most noteworthy of the works of Mr. James K. Wilson (No. 21). Unfortunately it lacks the logic of its original in an important point. A vault the thrust of which the actual flying buttresses would really abut is inconceivable. But if we waive that infelicity, what specimen have we in America of as highly developed or as ornate Gothic in min-



NO. 31.—DREWEY RESIDENCE.

Cincinnati, Ohio.

Elzner & Anderson, Architects.

be allowed to hold the opinion that the Museum in Eden Park (No. 16) is a more appropriate edifice for its site and function than it would be if it were built just now and submitted to the rigid symmetry and the pompous ornamentation of the present fashion, while the "comfortable bourgeoisie" of the Deutsches Altenheim (No. 17) as well as the recall of the German Renaissance in its treatment, will be recognized as eminently suitable. The best of the churches also, such a studiously unpretentious and picturesque group as that of Church of the New Jerusalem (No. 19), have a character not only suburban but rural, and hark back to the prototype of a country

iature which is more successful than this? It is a gem in its kind. The kind, indeed, is one of which we have few successful examples. The late Mr. R. M. Upjohn's gates of Greenwood is the only other one which occurs to me at the moment, and a very successful example it doubtless is. But it will be agreed that the Cincinnati example loses nothing in comparison with that in Brooklyn, nay, that it loses nothing by comparison with any of the works in its own kind of the revived Gothic in Victorian England.

An equally successful piece of Gothic in quite another kind, by the same artist, is the Shoenberger house at Clifton (No.

22). And here an equal success means a superior achievement, seeing that the dwelling is at once so much more difficult and so much less precedented than the memorial chapel. There are a hundred Gothic precedents for the Dexter Chapel, from the Sainte Chapelle downwards. Even to reproduce one of them, even to reproduce one of them as nearly as Sir Gilbert Scott reproduced the Sainte Chapelle in the Exeter college chapel, Anglicizing it in the reproduction, requires, it is true, a nice feeling for detail and a nice sense of scale. If the result be successful, it is a "scholarly" piece of architecture. And the Dexter chapel is all the more a scholarly and academic success because it has not (at least to the present reviewer's knowledge, it has not) any single and particular prototype, any specific "model." But there is, there can be, no particular precedent for a country house set on a hill, as in this instance, so as to command the vista of the valley below, and in L'Enfant's excellent phrase, "to preserve reciprocity of sight" between itself and the most interesting points of the landscape. The problem, in fact, puts the designer on his own resources and enforces upon him an original composition, by the overwhelming improbability that he can find a composition ready made that will fit his conditions. This is a very different problem from a street front or even from a single aisled Gothic chapel which in its composition is so abundantly precedented; and it is correspondingly more arduous. It is not much in the way of the architecture fashionable to-day, the training of whose practitioners furnishes them with very few facilities for solving it, and who, we may assume, would accordingly evade it. But they must agree that, in the Shoenberger house of a generation standing it has been met and overcome, and they cannot withhold his meed of applause from the architect who solved it so successfully. Some of the same praise is due to the animated picturesqueness of the Perin residence in the same suburb of Clifton (No. 23).

There is one "palatial" exception to the rule that the domestic building of

Cincinnati is not palatial, one example of a "villa" in the Italian sense as well as in the Italian style. This is the Thompson residence on College Hill (No. 24). This is much more in the regular way of the most modern of our palatial country seats. It has even, along with an abundance of foreign precedents, one specific precedent, if not prototype, on this side of the Atlantic, in the garden front of the late Richard Morris Hunt's design for the "Marble House" in Newport. This it follows in the scheme of a recessed centre about equal in extent to that of the two flanking and projecting wings, in the concealed and balustraded roof, in the classic style and even in the material. If we take this, which probably we have no authority for doing, as a re-study of that, we shall have to give the palm to the Western example, to admit that the later artist has been the more successful, whether more happily inspired, or, which for the spectator comes to the same thing, luckier in his practical conditions. There cannot be much question that the changes are all improvements. It was an improvement to double the pilasters at the angles of the wings and to leave out the intermediate pilaster of what we are assuming as the "original" substituting in each story a single central opening for the two openings. It was an improvement to increase from four to five the openings of the recessed centre, so as to enable the construction of a hexastyle instead of a pentastyle order, and it was an improvement to substitute the engaged Ionic columns for the Corinthian pilasters. Given the classic scheme the architect of the Cincinnati house is to be congratulated on the scholarly and exemplary execution of the same. One must be rather a fanatical romanticist to prefer to this garden front that of the Hanna residence, for example, though not to maintain that this latter would be more eligible than the other if it were as well done. But, on the other hand, romanticism is again vindicated by the appropriateness, for a house overlooking and, indeed, "beetling" over the river from a cliff, of the design of the Ault residence (No. 26). Between this and the clas-

sic garden front we may admit that the question is one of that taste about which there is no disputing.

Of course the prototypes of the residential building of Cincinnati and its suburbs are no more than those of any other American city, confined to the Gothic and the classic. There is the "Italian villa" according to the more usual and less accurate American acceptance of the term than that which applies to so costly and pretentious an example of the real thing at the garden front of the Thompson residence, an acceptance in which the pretension reaches no further than the making of a sensible and comfortable abode. This version lends itself with special facility to walls covered with stucco, or to the newer fangled construction in solid concrete, in either of which, indeed, the square belvidera and the absence of mouldings are apt to be the only remaining badges of the style. A successful Cincinnati example is the Hoadly house in the Grandin road (No. 27). The château of the French Renaissance in a reduced state has furnished another type which has been found eligible. Though involving much more of elaboration than the Americanized villa and a negotiable example of this is shown in the Hazen house at Avondale (No. 28), though the purist might wish that the architect had chosen some other and more congruous form of gate-post than the square brick pier surmounted with a stone ball which he has been accustomed to identify with the British Hanoverian from Queen Anne to the last of the Georges. But, as usual in domestic architecture, one turns with particular interest to the vernacular work which does not profess adherence to any historical style, nor propose to itself any particular prototype, to the house which is straightforwardly made out of its own elements and requirements, which is of no style and which yet has style. Such a house is the pretty and unpretending bungalow (if we must find a type for it) (No. 29), with its lower story of brick and its upper of plaster, with its spreading roof of tile and its verandah on the side that commands the

view. All traditional architecture is abandoned or forgotten, as completely as if the builder had never heard of it. But his work is none the worse for that, and is, perhaps, all the more exemplary.

Reverting to the "regular thing" one naturally finds in frequency examples of the Colonial, of which we have space for but one or two. No. 30 is designated as Colonial, indeed, only by the projected and pedimented porte-cochère. Without that, it would be as nondescript as our last example, merely a comfortable mansion, without the successful study of composition and adjustment of detail that go to make the other nondescript a work of architectural art. And the porch, which is the only "architecturesque" feature is unfortunately here as excrescential as in the really Colonial house with which we began. It has, to be sure, a reason for being, in that it is a porte-cochère, and its restriction has a practical usefulness in reducing to the minimum the darkening of the windows which is the practical objection to the application of the classic portico to a modern dwelling. But upon the whole it seems that the house would be better if the porch were away, and there were substituted for it a shelter which merely enclosed the front door, in which case, it is true, we should probably not be talking about the house at all. No. 31, on the other hand, is a very favorable example. By its treatment and its appropriateness to its surroundings it tends to justify the choice of its style. Here the portico really "belongs," and is successfully incorporated into the rectangular mansion the baldness of which it successfully relieves, without overpowering it, while the harmless necessary porte-cochère is kept in its place, and duly subordinated. One could not well find a better model for a mansion of this size and kind than the Colonial. Given a scale and surroundings which suggest and justify a "seat," and it is as much in place at the beginning of the twentieth century as it was at the beginning of the nineteenth, and on the banks of the Ohio as on those of the Charles, the Hudson, the Potomac, or the Ashley.

Montgomery Schuyler.

✓The Ecole Des Beaux Arts: What Its Architectural Teaching Means

The poor Ecole des Beaux Arts has been the cause of a great deal of writing in America in the past few years. Criticisms, complaints, denunciations are heard everywhere. If an architect, too skillful for his competitors, wins a competition, it is the fault of the Ecole. That the Renaissance, happening in the fifteenth and sixteenth centuries, superseded Gothic, which was old and no more in harmony with the new ideas of men of this period, is the fault of the Ecole. That the generation of artists of the three following centuries were so much in error as to keep on in this way, following out the spirit of the Renaissance, is the fault of the Ecole. What difference does it make if these artists did create masterpieces? What difference does it make if they did have no prejudices, and that, though they were nearer the spirit of the thirteenth century than we are, and still had the same skilled workmen (which we have not), they nevertheless broke away from the old forms of their own free will. They were wrong, every one of them—or so it has been decided by the critics, who without a doubt alone have a sane judgment, the true artistic method, and, I hope, the way of using both of them.

Meanwhile the Ecole which is the pretext for all the noise, looks calmly over the river that reflects the Louvre, the water-jet in the courtyard of the Murier springs serenely from its ivy-covered basin, and Poussin and Puget stand calmly oblivious on either side of the entrance gates. Amid these almost cloistral surroundings the students go to spend a few years of a new life, laugh, become enthusiastic and start in every direction to try in many different countries to put into lasting form their aspirations and personal qualities—high, it may be, or vulgar, ingenious or commonplace.

The critics accuse; the Ecole does not answer. Its function is to give to those

who ask for it the only thing a school can give—a method of work. It makes no effort to bring people to its classes; it prints no advertisements, no circulars filled with promises. Its purpose is not to defend nor to promulgate any special theories. The right to teach is the right of every one at the Ecole—provided, only, he can obtain a sufficient number of followers. And he may teach what he pleases. A newcomer may open an atelier to teach Oceanian or Romanesque, or be a fanatic in Art Nouveau or Tudor—the Ecole does not object. His pupils have selected him, and are following him because they want him, and only so long as they want him. It is the most liberal organization I know. It was an American who said, some years ago, to one of the professors of the school: "What differentiates your school from those I saw in Italy, in England and in Austria, is its complete liberalism, the way in which a pupil here is treated as a man—as a man who has the right to select his own master, to choose his own artistic way."

Fifty years ago, at the time of the reaction in favor of the Middle Ages, due mostly to the deep researches of Lassus, Viollet le Duc and others, influential people tried to diminish this liberty by creating a regular course in esthetics, with examinations—that is, to impose on all students a certain appreciation of beauty. The professor selected for this chair was Viollet le Duc—whose ideas on modern architecture, while excellent for a few, were very bad for the majority. As the pupils of the Beaux Arts are between twenty and thirty years of age, they are no longer schoolboys; and the most of them have the necessary culture to admire what is worth admiring without being told when to admire. There was a sort of revolution, the Government gave way, and only those who wanted to, took the examination in esthetics. Since

then every course, apart from the scientific and technical courses, is optional—and the student does not have to subscribe blindly to any formulae.

To discuss the methods of the Ecole is, then, a task as endless as the one of the Danaids. The professors are many, and when one dies or retires his place is taken by a younger man with very different ideas. The principles of the Ecole are really those of contemporary French architecture. The professors are nothing more than architects following honestly their profession, with varying success. The only point in common between them is devotion to their art and to their teaching—which is not for them a profession.

As for the pupils, their object in life is not, as my contemporary, Mr. Barney believes,* to obtain the Prix de Rome. It is to become more proficient in their profession. But those who obtain the Prix de Rome (who are said with some disdain to have simply proved that they are past masters in scholastic theories and able to teach them to others) are first of all architects, some of whom have built in France buildings whose perfection of study, care in construction and perfect adaptation to modern needs have made them the types of Nineteenth Century Architecture.

We are too near to give recognition to men like Labrousse, Duc, Coquart or Vaudremer; or, rather, most writers on art have not the necessary clearness of mind to appreciate what makes an architectural work a masterpiece, but are largely influenced by the opinions of other people, which they simply adopt as true. That is of small importance; papers do not prevail against monuments, and artistic criticism is the most ridiculous thing to read fifty years afterward.

That there is a French influence in modern American architecture is true beyond a doubt. The influence does not date back for the last decade, as Mr. Barney has said, but has been apparent for thirty years at least—to say nothing of the first influence, too rapidly checked, which produced the plan of the

city of Washington, and inspired some southern buildings.

Mr. Barney seems to wonder that the importation was made without a protest from the general public. "If anyone had attempted to import the railroad system from France, or the banking system, the thing would not have passed so easily. Is it not, then, time to stop and consider?" he asks. Yes, but the importation of French architecture came about because there was a need for it. There would be no point in importing the French railroad system, when the American system, which developed simultaneously with it, is perfectly adjusted to American needs and ideas. But in architecture there is something more in France than in America. The simple fact that it has been brought in without a single protest from the general public, as Mr. Barney recognizes, is proof enough that the general public could not get along without it.

At the same time the United States was importing formal architecture from France, they were borrowing domestic architecture from England—which is a new proof of what is somewhat compulsory, that in these importations a nation goes in different ways to different countries to *bring back what it wants*.

It is remarkable to one who does not satisfy himself with a superficial study of art to see how a power greater than the reason of the individual seems to regulate these transactions—to see how in the Sixteenth century France borrowed from Italy what it needed to rejuvenate its art—and that without abdicating the smallest portion of her national originality; for I do not believe that anyone conversant with these questions can find a similarity between the French Renaissance and the Italian other than in mere detail or ornamentation.

At the origin of every art there is a foreign influence—no art is national from its beginning. I would be ashamed to write so evident a truth if I had had no opportunity to read monthly dissertations in which it seems to be ignored. The Greek architecture was borrowed, the Roman architecture, the Gothic—but that

*See Mr. Barney's article in the November, 1907, issue.

takes nothing from their glory, which is to have assimilated heterogeneous elements and to have wrought them into a harmonious whole.

In my window this winter I had some tulip bulbs from which I was expecting an abundant bloom of flowers with the first March sun. The green stems came up, but when they reached their full development, the buds did not open. Like a poor gardener I had forgotten to let the bulbs stay in the shade to delay their opening and give the roots time to accomplish their work underground, in order that the plant might later on have the necessary strength to bloom. I ask my contemporary not to do as I did. Remember that from having broken too soon the artistic intercourse with Europe, American architects killed Colonial architecture which was so full of promise. They are at work again, accumulating material from France, England and Italy. The assimilation is going on, the bloom cannot be far off—but you must be patient. Fifty years for the formation of an art does not correspond to five years in the life of a man; and he does not show very strong personality when he is but five years old.

And neither Mr. Barney nor I can change these laws, which are deeper than the human will. Nobody imposed French architecture on the United States. It was of their own free will that hundreds of Americans went to Paris and that thousands more took their inspiration from the ideas they brought back. Were all these men fools?

What were they looking for in France? and what did they bring back? Documents* would have answered the purpose—besides which the importation of forms comes as largely from Italy and England as from France. Then it must have been something more. It was composition and design. The methods now in use all over the United States in the universities, by means of which those who have something to say are enabled to say it clearly, are those of the Ecole. It is there that the real French influence is found. The science

*In the architectural sense of anything from which one can "crib."

of design is not all that is requisite to the professional man, but it is essential to him in order to make himself clear. The more important the subject the more is felt the need of design. But even in a cottage, where a little taste, a little common sense, a little originality and a sense of the picturesque are enough to create a charming piece of work, these same qualities, unless accompanied by the science of design, result only in disorder, lack of dignity and in a building which is practically bad.

This quality of clearness—the science of harmonious results necessary to design—where could it be better studied than in France? Where could be found a group of men of equal culture and with the same willingness to give up their time, where could be shown so complete a set of representative buildings as in Paris? There is no modern program that has not there an excellent translation. Other cities have more beautiful work, or a more complete ensemble of monuments of a certain period, but Paris can show types of all periods—which includes the best existing group of modern buildings, theatres, railroad stations, markets, prisons, libraries and museums.

The Ecole develops in an admirable way the study of design, respect for the program and the research of a special character proper for each kind of building. It is as a result of this that in merely looking at a building designed under such principles, one knows immediately its purpose, simply because its plan and elevation correspond to its needs, and it is executed throughout with a respect for artistic truth. The comparison of architecture to-day in the United States with that of twenty years ago shows clearly to every fair-minded man the salutary results achieved by French training for American students.

The greater part of my contemporary's paper was devoted to ridiculing the method by which design is taught. It will seem strange to the reader that such childish methods as he describes should result in the beautiful work they have admired. Here is the reason for this contradiction:

He speaks of the danger to American students of getting in Paris simply formulae devoid of sense, and a stock of atelier slang instead of French methods of thought. He adds, "Discredit has been thrown on the Ecole des Beaux-Arts by such men who, through ignorance, did not catch the spirit of the wonderful training." It is too true. It is regrettable that Mr. Barney, so far-seeing in that, did not stop there, without going on to give so striking a demonstration that the spirit of the training had been for him a dead letter; and that external appearances alone and not purpose and significance was all that he had brought back from his foreign travel.

This is not a reproach. The duration of his trip and the way he made it, at an age, as well, when the habit of thought is crystallized and not easily modified, made it impossible for him to see anything but superficial customs. He had then to come back deceived, and, not being the sort of man to be satisfied with this empty food, he felt it his duty to proclaim the failure of French methods—when it was really the failure of his own attempt to assimilate them.

Where he saw a "meaningless performance" in the spinning of lines, circles and grey tones which were to become a plan, he could not see that it was the work of the brain directing it. He was looking at the movement of the fingers, believing in good faith that in this were all the methods of design. Of course, he asked the reason; and as it is sometimes difficult to tell why we do one thing more than another, on account of the complication of things that determines our choice, he was answered with one of those ready-made sentences, the sort of professional slang that the students of the Ecole, or some of them, like to use, because they are short and often avoid long explanations. These Mr. Barney promoted to the rank of canon, of magic formulae, permitting anyone, professional or layman, to design, "while you wait," anything from a bishop's residence to a railroad station in a Chinese town.

My contemporary is witty enough not to take offense at the joke played on him

by his companions in Paris, in saying there is such a series of formulae. In the school problems there is such a constant change that it would soon outgrow any set of formulae. One may notice in the book of competitions for the Prix de Rome, which dates as far back as 1797, a change every ten years corresponding to the change in the art of the period.

It is not the Ecole which creates the architecture of Europe. It is the architects. The students are only pupils following the impulse given by the masters. A great mistake in America has been to take as types the work of students. Whereas the French are more critical and have realized so thoroughly the immaturity of such work that they apply the term "school architecture" to all productions which have good qualities but are undeveloped. It is fair to say that no man produces an architectural work that is representative of himself before he is forty. The complexity of architectural study is responsible for this, and it is only when the different parts of the profession have been mastered that real work can be accomplished.

"The students in the school are taught to plan too much with their eyes," says Mr. Barney. Others are planning too much with figures, and of the two excesses I prefer for young men the first. Practical requirements will soon enough cut the wings of his dreams, but something will remain. It is necessary at one period of every man's life that he shall believe that the object of architecture is to produce beautiful things. Those who, during their youth, had only in mind four-foot lightwells instead of Boboli gardens will not in the end do better architecture—even for lightwells.

There are other sweeping accusations in Mr. Barney's paper. One of these is the elasticity of the School programs. I have often seen in the United States and elsewhere competition programs of fifty or a hundred pages, which one had to study for three weeks before starting to design. Now, if one admits that a student can learn how to design by doing one problem a year, let him have

such programs—with all survey information, climatic changes, cost of building and so on. If, on the other hand, one believes it is necessary to have designed much in order to design well, in the same way that one must have painted a great deal to be a painter and that three studies from life, ever so careful and complete, do not accomplish that, the objection is of no value.

He objects more than once to the phraseology used by the Patrons in the ateliers, which I am afraid he did not fully understand. For instance, a statement he takes exception to I discover to be no more nor less than that the situation of a building should have a large influence on the way it is planned—a principle certainly true, if not very startling.

If these formulae or means of expression were not in sympathy with Mr. Barney's way of thinking and he was going to Paris to study the methods of the School, he should have looked for these methods at the lectures or in the book of the only man who has authority to give them out in the name of the School. Instead of noting without understanding them the sentences which occur in the ateliers (that every intelligent student knows to be only a sort of cloak covering either results or experiments) and processes in presentation of plan, which have no importance to anyone but the newcomer—why did he not read Guadet's book, "The Elements and Theory of Architecture," which is the only authorized document on the modern teaching in the Ecole in the last fifty years. By simply reading the chapter entitled "General Principles," he would have seen that there is no need for complicated words to express what we have all been looking for in the Ecole, and the truths we have taken for a basis. It would have been fairer, in writing of the Ecole, to have taken quotations from such a book, instead of relying on personal impressions, which are subject to the same suspicion as memoirs to the historian. He would have found that what we try to do in making a beautiful

plan is not to make a picture. "You must understand by a beautiful plan," writes Guadet, "a plan which allows and is apt to give beautiful things, beautiful interiors and beautiful façades. Yes, there are beautiful plans—I find the expression perfectly legitimate—but in the same way as there are beautiful books, beautiful by what you can read in them." This is quite different from what Mr. Barney states to be the beautiful plan in the Ecole. Whom are we to believe? The superficial observer, or the man who has been teaching thirty years in this school?

Further on (page 134) Guadet sums up the principles of design as he taught them, and as the others—Pascal, Dauterive, Laloux taught them to us:

"1. You must be faithful to your program, be familiar with it; and also see correctly what is the character to be kept in the building.

"2. The ground, location or climate can modify absolutely the expression of a program.

"3. All architectural composition must be constructible. Every inconstructible scheme is absurd. Every scheme of construction more difficult or complicated than necessary is mediocre or bad.

"4. Truth is the first requirement of architecture. Every architectural untruth is inexcusable. If in some cases one of these untruths is overlooked on account of the ingenuity and ability shown in the building, the impression given, nevertheless, is of an inferior art.

"5. Effective strength is not sufficient—it must also be apparent.

"6. Designs proceed by necessary sacrifices. A design must be good first of all, but it must also be beautiful. You must compose then with a view both to the utility and beauty of the building. And, as an element of beauty, you will try to obtain character by variety."

This is what I think to be the teaching of the Ecole, and I believe that American architecture has made for progress in following it.

Paul Cret.



IN MRS. GUY NORMAN'S SICILIAN GARDEN AT BEVERLY COVE, MASS.

Some Recent Warehouses

The warehouses which we have to consider in the present article are free from the unarchitectural treatment involved in wholly concealing the steel construction as of girders and posts. We had occasion, in the article on this subject published in the May number for 1906, to dwell upon that misfortune—that hindrance to every designer who longs for realistic treatment of his work—the fact “that we are not allowed to show our iron constructural elements.” And yet, if there is no case now before us of complete concealment of the material, there comes up continually the question as to lintels built of small material, and this not arranged as a flat arch or in any other constructural manner. Six rows of bricks, with their cross or vertical joints all in place, constituting just so much solution of continuity, can never be supposed a good lintel; they will never make up a strong-looking bar to carry and resist cross breakage.

In other respects the buildings before us are logical enough. Where exceptions to this statement occur, it will be our business to find them out.

The Chicago warehouse of Parke, Davis & Co. is interesting to the student of industrial art because of the simple manner in which an architectural treatment is obtained. It is to be asked just here how far it is the duty of the designer of such warehouses to seek for architectural treatment at all. The building mentioned above is shown in Fig. 1.

In a paper of this series, published January, 1905, now to be found on page 67 of Vol. 17 of the Record, there occur the following words in relation to yet another Chicago factory: “There is certainly no affectation of architectural ordonnance, with entablatures and all the rest of it.” Evidently the writer of these words was thinking of that kind of ordonnance which is most in favor, the attempted revival of neo-Roman design in some of its forms. If all architectural ordonnance were of that kind this Parke-Davis warehouse would be excluded

from the category; but it is evident that the writer of those lines was too hasty; he ought to have remembered that there is “an architectural ordonnance” which is not pseudo-Roman, or neo-classic in any of its forms.

Thus, in the instance before us, Fig. 1, the basement, although requiring windows as broad as those of the upper stories, is yet made to look massive and like a basement wall by the simple process of keeping down the height of the windows so much that each pier of solid masonry puts on a peculiar air of solidity—an appearance which it would not present if those windows were high, if the piers were long. Then comes the main wall of the building, including four stories, and this is broken up into four piers of much greater thickness than the panels between window and window in vertical series. Those piers are so modified by offsets at the jamb or reveal of each that they are made to look massive by their very isolation. The spectator is made to see at once that a very considerable mass of brickwork is carried up in unbroken form for the whole height of this window-pierced wall, staying the whole structure, carrying the ends (one feels it) of girders which support the floors, and accounting sufficiently for the permanent solidity of the front. The very fact that the wall which forms a panel between the window below and the window above is made thinner by a foot at least than these piers goes to give solidity to the piers by the simple means of contrast. The piers are really only twelve inches thicker than those panels, but that twelve inches is made to look like something very serious indeed by the setting out of the reveals in such a fashion that we have the appearance of three pilasters, one set against the face of another, and the consequent appearance of much firmness in the union of those adjacent parts.

This has taken longer to explain than it took the artist to conceive it. The thought is not very remote nor very sur-



Chicago, Ill.

FIG. 1. PARKE, DAVIS & CO'S. WAREHOUSE.

Hill & Woltersdorf, Architects.

prising, but it is carried out here in an adequate fashion; the needed appearance of weight and permanence in the wall piers with many and very large windows, and reduced thereby to a series of

of yet one more full story. The decision has been reached easily and naturally to make of that additional piece of wall an attic in the architectural sense, that is, a wall built evidently upon the main

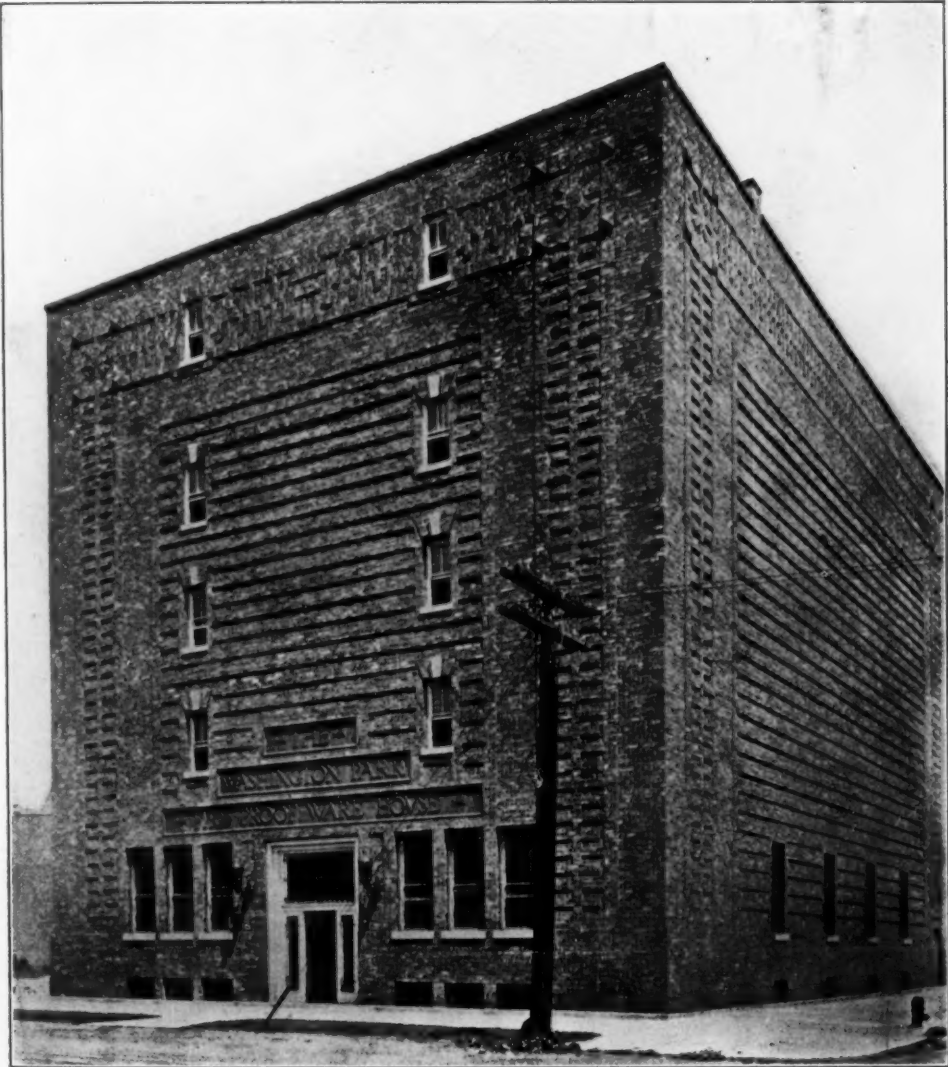


FIG. 2. WASHINGTON PARK WAREHOUSE.

Chicago, Ill.

Argyle E. Robinson, Architect.

relatively slender piers has been obtained.

Upon this wall, fifty-five feet high or thereabout, there has to be raised still another wall sufficiently high to allow

wall of the building and designed on somewhat different lines. Standing upon that sixth floor we are so near the sky and so much raised above the roofs of neighboring buildings that the full al-



New York.

FIG. 3. THE NEW SCRIBNER PUBLISHING HOUSE.

Ernest Flagg, Architect.

lowance of window space may not be essential. It has been thought that a little more solid brickwork, a little less unbroken glass, may have been appropriate. Advantage has been taken of this fact to break up this new story, this attic, into larger and smaller piers, alternating with six windows of more ordinary width. The short piers, then, may be treated as simple pillars carrying a continuous epistyle. And the way in

and the use in this front of a metallic lintel upon which bricks may be set with their joints horizontal, as if in a continual wall surface. It is to be accepted, we have to admit, that devices not allowing of complete appreciation by a spectator who stands in the street, have been employed to make this front coherent. Is that a legitimate proceeding? Are we warranted—speaking as architects—in leaving a piece of wall, made up of ten



FIG. 4. REAR UPPER PORTION OF THE NEW SCRIBNER PUBLISHING HOUSE.
New York.

Ernest Flagg, Architect.

which this *pilastrata*, as it may be called, has been set upon the simpler wall below is wholly successful in its simpler proportions. This long and low detail of the front is emphasized, then, by the low gable of the roof, extremely well echoed and enforced by the broken line below its cornice, which sits so strongly upon the double slope of the roof surfaces.

If, now, the constructional character of the front be considered, the student has to accept in advance the existence

or twelve horizontal courses of bricks, as the only apparent means of spanning a window twelve feet wide in the clear between the uprights? If your eye is caught by the joints of the brickwork all is lost; the appearance of solidity is gone. We cannot, in the beginning of the twentieth century, accept as permanent work an apparent brick lintel which does not acknowledge its method of holding together. It may be that after two or three decades have passed the



Chicago, Ill.

FIG. 5. THE CARTER & HOLMES WAREHOUSE.

Nimmons & Fellows, Architects.

world will have learned to expect a rolled iron lintel-beam, and to look with complacency upon a wall of brick and mortar as if it were a homogeneous mass, in which certain openings have been cut, but until that time comes we shall ask

which has, therefore, few and small windows and relatively vast spaces of brick walling. In such an exterior as this the architect is compelled to take his nearly cubical mass, his parallelopipedon, and apply ornament to it. It is quite imprac-



FIG. 6. THE CARTER & HOLMES WAREHOUSE—DETAIL.

Chicago, Ill.

Nimmons & Fellows, Architects.

for the radiating joints of the brick arch or the definite solid bearing of the stone lintel. Grant the homogeneity of the structure and here is an admirable front.

Another building in Chicago is frankly utilitarian, a warehouse which is devoted entirely to fireproof storage, and

fitable to give it architectural treatment in the ordinary sense of the word. Fenestration there cannot be, or at least none which will account for the general treatment of the exterior. To put six windows and a wide doorway beneath the vast superincumbent mass is a prob-

lem attractive enough in the solution, and one is left wishing that the chance had been taken to insist upon the action of the piers and flat arches and lintels below in carrying the superincumbent mass.

The Washington Park fireproof warehouse is the design of Mr. Argyle E. Robinson. He has treated the flat surface nearly as a designer of rock-cut tomb fronts would have proceeded in Asia Minor about three hundred years

Texier, and again in the *Journal of Hellenic Studies*. So wide is the range of possible adornment in architecture that to come back in the twentieth century to the patterns of the fourth century before our era is perfectly legitimate and natural; and the fact that the methods are different, that we build up with hard blocks of baked clay while our predecessors scooped and cut and chiselled out of native rock, is really indifferent. Common oblong bricks allow of just such



FIG. 7. WELCH BROS.' MOTOR CAR CO.

Milwaukee, Wis.

H. C. Hengels, Architect.

B. C. If we turn over the folios of Benndorf and Niemann, or Petersen and Von Luschan, and consider the tombs in Phrygia and Caria, we shall find broad surfaces of rock which have been dressed and hammered and smoothed to a sufficient uniformity, and that they have been cut with incised patterns or by incisions which produced a pattern in relief. The same designs and others like them are to be found in Vols. III and IV of Perrot and Chipiez, and again in the folio of

patterns as those frets and meanders, zigzags and checkers which the early Levantine rejoiced in.

We must approach a building like this one shown in Fig. 2, without too strong an architectural leaning. We must accept it as a huge square-edged block of solid material which the artist has been obliged to treat with patterns in slight relief—patterns which have no architectural character in the ordinary sense. One would be glad to see this motive of

design carried much further. It would be well if some one having the ability shown by the design before us were to show more daring, and were to invest the exterior of his building with patterns more elaborate and not simpler than those of the early men.

Our next example is of New York, the fourteen-story building belonging to Charles Scribner's Sons, publishers and booksellers, and housing their printing and manufacturing plant. It is with

ago, when the American Institute of Architects was a New York society, small in membership, without affiliations in other cities, I read a paper before it when my turn had come to entertain the members present at a meeting. I remember that Richard Morris Hunt was in the chair, and that he made sounds and gestures of evident approval when I insisted strongly upon the crying need there was of taking a common veranda, an ordinary shed supported on square

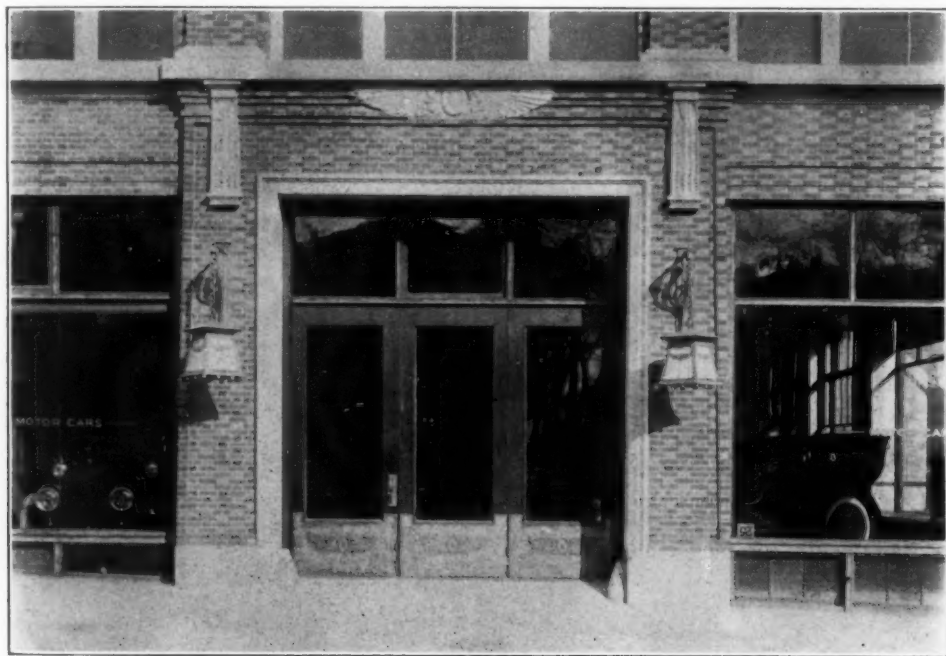


FIG. 8. WELCH BROS.' MOTOR CO.—DETAIL.

Milwaukee, Wis.

H. C. Hengels, Architect.

some pleasure that one looks at the rear of the building, seen in Fig. 4. There are the necessary conditions fairly met. Story after story of open lofts filled with daylight from windows made as large as practicable, allowing of piers only just sufficient to carry the wall to the top, and to take the ends of necessary beams and girders. We shall have to come to that and approach that problem of how to make the needed thing architectural before the twentieth-century style will have become a living entity. Many years

posts, a common brick wall resting upon a lintel course which, in its turn, was carried by light iron columns, and making a design of those things. We were to approach design, I thought, not as a study of Roman grandeur, with its essential features taken away or caricatured, but from artistic work upon unpretending structures whose naked utility might be raised into something finer as opportunity might serve. It pleases me, after so many years, to see the truth of that scheme of architectural develop-

ment—its importance, its need, the obvious common sense of it—recognized, so far as in the twentieth century it is accepted. We have not yet begun to build buildings of high cost and great pretension on those lines, but that will come in its turn.

Meantime, if any one wishes to see just what the speaker in 1865 or 1866 had in mind, and what the first and most

over, the cornice beneath them has too strong a resemblance to the ordinary appendage of thin galvanized iron punched into shape. This, however, does not concern us just now, for it is the fenestration only which has been suggested by the natural, the inevitable arrangement of the windows in the rear. The designer has resorted to the obvious and always happy device of enclosing his



FIG. 9. THE CUPPLES WAREHOUSE.

St. Louis, Mo.

Eames & Young, Architects.

obvious result of such designing is sure to be, let him look at Fig. 3, in which the Forty-third street front of Scribner's building is shown. It is unfortunate that no better picture could be got. The relatively narrow street, and the conditions of the roofs on the opposite side of it, were such as to prohibit a more successful view. One cannot but deprecate the scraps of ornamental frontal which seem to furnish the attic at either end. More-

over, the lantern-like wall of windows between two more massive vertical members, upright towers, as it were, of walling carried up with windows of only ordinary size pierced in their front. Between these relatively firm and massive towers there comes the great screen of glass, broken only by piers as slender as those seen in Fig. 4. The small details are not sufficiently made out in the photograph to claim very close attention.

The Carter & Holmes building, in Chicago, is shown in Fig. 5, and the treatment of the front reminds one immediately of that other Chicago ware-

most appropriate to the purpose—no one could hope to make a design of a roof sloping in one direction only. Our habits and the traditions of our youth are such

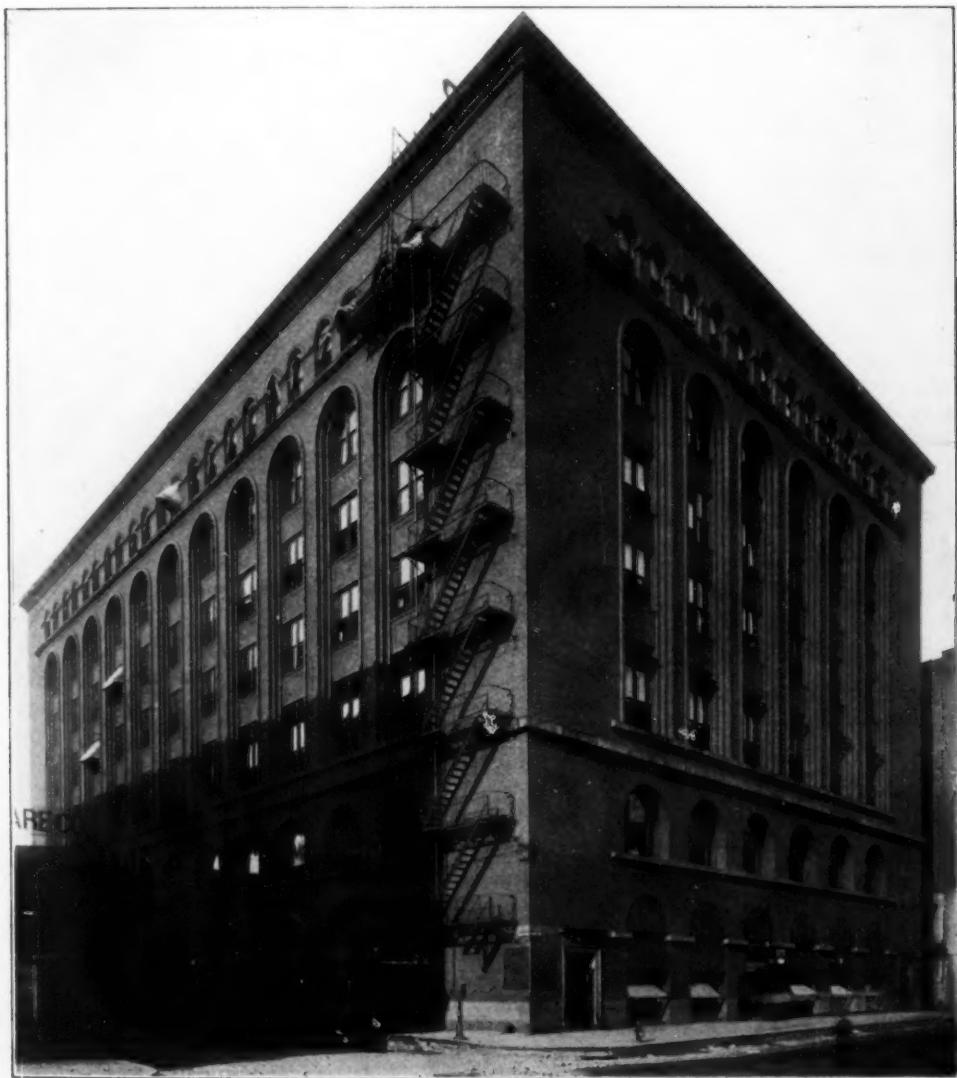


FIG. 10. THE CUPPLES WAREHOUSE.

St. Louis, Mo.

Eames & Young, Architects.

house which is shown in Fig. 1. It is a statement of the facts about the roof—that it is a double-pitched roof, of slight slope, or else it is an assertion and a suggestion of such a roof as being the one

that we must have a roof either flat, like a terrace, or one with two slopes at least, and the two-slope roof is associated at once with all our best memories of fine building in the past. The Carter &

Holmes building is the design of George L. Harvey, of Chicago; it is very simple in conception—making but little pretense to architectural effect; but the essentials, the obvious necessities of the case are well met; the corner towers, made up of plain brick walls, pierced with simple windows, having segmental heads, enclose the broad, lantern-like façade which the proper lighting of the lofts seems to make necessary.

So far this building has seemed to the inquirer a factory building of the plainest kind, but there must be a word said of the scraps of delicate sculpture which adorn it. This feature also seems to meet an ancient requirement, an eager demand, of my own. I used to think that sculpture should really be denied the architects for a term of years, in order that they might learn to long for it, and that then, when its use was restored to them, it should be on condition of making it as good—even as delicate—as the means at hand made possible. Now, in Fig. 6, it will be seen that the quasi-heraldic sculpture of the square tablet, repeated again and again above the corbels and the cipher, are worked with minute care and not without some expression of heraldic propriety. The exact purpose of the massive corbels does not appear. If they were lower in the wall—twelve feet instead of twenty above the sidewalk—they might be thought to be a provision for an awning. There is other and similarly successful sculpture connected with the doorways, above which are carved the firm name—Carter & Holmes.

Figs. 7 and 8 illustrate partly a building in Milwaukee, Wis., the work of H. C. Hengels, of the same city. The large detail, Fig. 8, explains the checker of dark and light bricks with which the wall is adorned in a rather effective way, and shows also the very delicate batter or inward slope to the sides of the door-piece itself. This batter is emphasized by the verticality of the window frame immediately adjoining on each side, and that contrast existing, it was a good thought which kept the inward slope almost imperceptible and made the effect reserved and severe. The whole detail

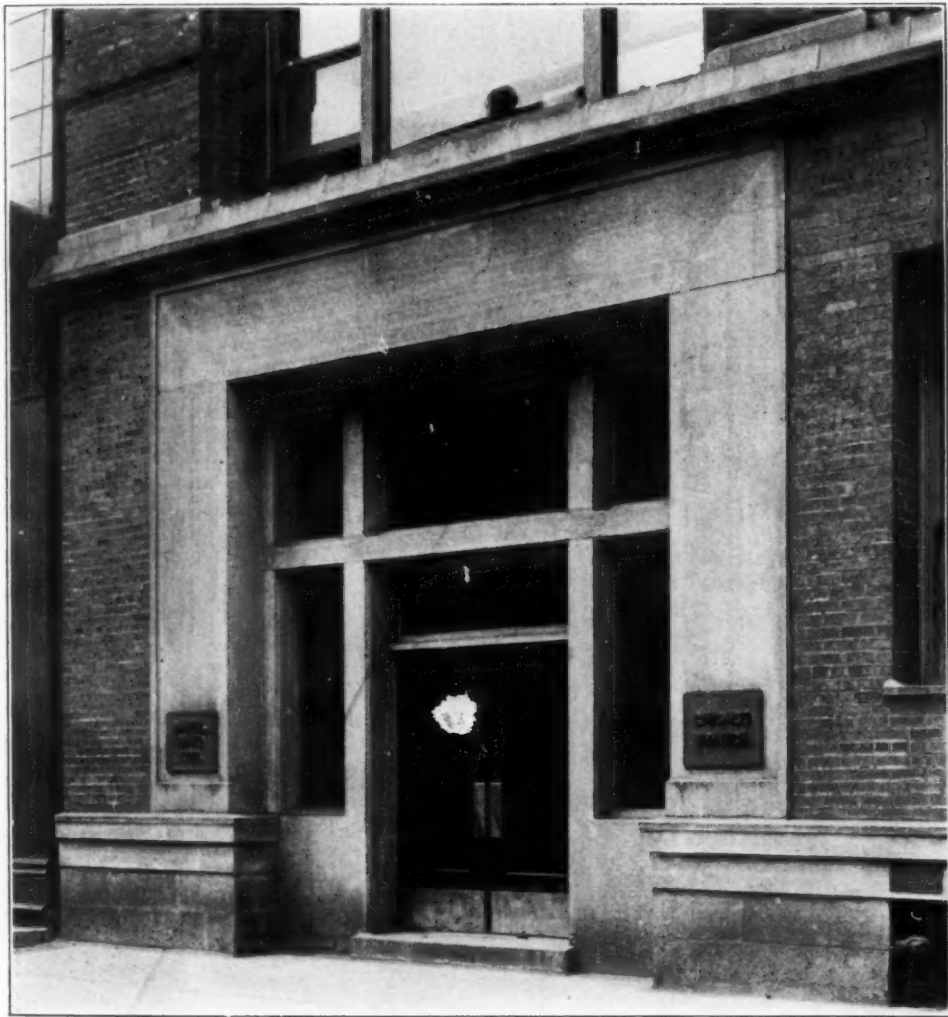
is of but little effect upon the general design of the exterior, nor is there elsewhere anything to be seen of similarly delicate treatment. On the other hand, the varied color of the bricks emphasizes that peculiarity already discussed in connection with the building shown in Fig. 1, according to which parallel rows of twenty-four bricks and half bricks, alternately, are assumed to be a sufficient structure for a continued lintel; those rows of bricks, with all their joints horizontal, having no ostensible means of support or of strengthening beyond the mere tenacity of the mortar. It may be repeated that this is a solecism which must remain an insufferable violation of good building until the time comes when we accept the unseen cast-iron lintel or rolled beam as a legitimate, because an understood, means of building with square-headed openings.

Apart from this, the building is interesting; the proportions are pleasant, the pilasters carrying the entablature, as it may be called, with which the building is finished at the top, are very effective; the contrast of solids and openings is not ill made up.

In St. Louis there are, within the business quarter, a number of buildings which seem to be known as the Cupples Warehouses. Those of which we present photographs are of the design of Messrs. Eames & Young. Thus, in Fig. 9, the warehouse which fills the picture is seen to be made up of three blocks of buildings, standing side by side, with narrow streets between them; and Fig. 10 shows another of the very similar warehouses. In this last-named example, the frank presentation of the fire-escape reared against the front of the corner tower (as we have already called that vertical feature by means of which the windowed wall is framed and held together) is well worthy of attention. It is a dream which every realistic designer must have enjoyed during recent years—the dream of making the necessary fire-escape an inherent part of the design. And yet one thinks of but one or two instances in which a really architectural treatment has been given to it. This cannot be said to exist to the full

in the case before us, because the iron ladders and balconies might be removed from the face to which they now cling and might be put elsewhere about the building without change of its character.

these fire-escapes from the third, the fourth, the fifth or the sixth story. In Fig. 9 that is seen to be possible; and, moreover, the spiral form of the iron ladder in this instance is assuredly less



PARKE, DAVIS & CO.'S WAREHOUSE—DETAIL OF FIG. 1.

Chicago, Ill.

Hill & Woltersdorf, Architects.

If not an afterthought, they are at least appended because the law made it necessary to put them somewhere. Those who are interested in the problem of fire-escapes may also try to solve the problem of how the frightened inmate takes

restless—more nearly architectural—than the vexatious succession of parallel ladders.

Our present purpose is, however, to insist upon the generally pleasing disposition of the openings in Fig. 10; and

the effective result of it in a building kept severely plain and not even resorting to novel experiments in the way of design. Nowhere is there a more sedate piece of fenestration than in this severe

pile of brickwork, with its effect of mouldings got by mere breaks in square alternations of bricklaying, and a proportioning of openings and solids almost classical in its restraint.

Russell Sturgis.



SCENE IN A FORMAL GARDEN IN MASSACHUSETTS.

✓ The New York City Hall

A Piece of Architectural History

Without any dispute, the New York City Hall was at the time of its erection the most successful piece of civic architecture in New York, or, for that matter, in the United States. It had only one predecessor that was or is entitled to much architectural consideration, and that is the Boston State House, which preceded it only by a decade, the "hub of the solar system" having been completed in 1798, and the "Hall of the City of New York," as it was officially known at its beginning, having been begun in 1803. It was not the laurels of Bulfinch, however, but of some Philadelphia builder, unknown to present fame, that induced New York to spend the municipal money so freely. The report of the building committee of the Board of Aldermen, in September, 1803, advocating the use of marble for three of the fronts, sets forth that, "seeing that as a commercial city we claim a superior standing, * * * we certainly ought, in this pleasing state of things, to possess at least one public building which shall vie with the many now erected in Philadelphia and elsewhere"—and marble the three fronts accordingly were, whereas, Bulfinch and Boston were restricted to brick and sparing sandstone.

John McComb is the architect "of record" of the City Hall; there is no question about that. The cornerstone still bears incisions to that effect. The prize of \$350, offered by the Aldermen, was won by the design submitted in his name, and his appointment as architect followed. In these latter years magazine articles have been written for the purpose of celebrating him, and telling all that was known about him, all based upon the assumption that he was the real, as well as the putative, author of the building. And yet there was against that assumption not only antecedent improbability but an obstinate tradition. The improbability was that a New York mechanic of the first decade of the nine-

teenth century should have been able to produce a work which had so little in common with the traditions of his calling at that place and time. And indeed, it is to be noted that the architectural traditions, such as they were, were not, properly speaking, traditions of McComb's calling. They were traditions of the carpenter's craft, not of the mason's. And McComb was a mason and not a carpenter.

The obstinate tradition is that the author of the City Hall was a Frenchman named Mangin.

Here are some gleanings from the old city directories that seem pertinent. Longworth's Directory for 1803, the year in which the City Hall was begun, exhibits these entries:

McComb, jun., John, builder, Robinson.
Mangin, Joseph F., city surveyor, 301 Greenwich.

These entries are repeated in 1804. In 1805 we find

McCorah, jun., John, builder, upper end Washington,

while Mangin's name does not appear. In 1807 and 1808 we find

McComb, jun., John, builder, Bowery Hill, while Mangin's name is still absent. Meanwhile, one Jones had started a new "mercantile" directory, in opposition to the established Longworth, and classified his entries by occupations. Jones appears to have issued but one number (1805-06) and in this, under the heading of "Masons, Bricklayers, Plasterers and Stone Cutters," we find

McComb, John, builder and mason, Bowery, above Spring.

In 1810, we find McComb for the first time, with his "jun" dropped and blossomed out into an architect, viz.:

McComb, John, architect, Bowery Hill, and Mangin reappears as under:

Mangin, Joseph, city surveyor, 24 Anthony.

The next year (1811), "Eliot &

Crissy" took their turn at sailing the Longworth monopoly, and they give us

McComb, John, architect, bowery hill.
Mangin, Joseph, city surveyor, 60 warren.

The same entries, except that Mangin gets his middle "F.," appear in Longworth's for that year, the year the City Hall was occupied, though not altogether completed, and the last year that has any interest for us "in this connection."

Note that the City Surveyor was necessarily a technically educated man, possibly the only one in the New York of that day. To this day the common British architect describes himself as "architect and surveyor." As a technically educated man it is as conceivable that Mangin could have designed such a construction as the circular marble staircase of the City Hall as it is inconceivable that that structure could have been devised by a "builder and mason" with the ordinary equipment of his craft. And, as a scientifically educated Frenchman, Mangin may very well have had knowledge of the prevailing French architecture of the period, which had not much in common beyond its "classic" original with the British Georgian, with the precedents of which alone the New York carpenter of that day, to say nothing of the "builder and mason," may be presumed to have been familiar. St. John's Chapel in St. John's Park is another of the putative works of John McComb. Whoever designed it, it is in the straitest sect of the British Georgian of its period, some years posterior to that of the City Hall. It is on the face of it inconceivable that the designer who did the one did the other, and highly improbable that a "builder and mason" did either. The architecture strongly intimates that one was done by an architecturally educated Frenchman, and the other by a carpenter of colonial training, who also, in virtue of that training, was by no means an architecturally uneducated man.

So the matter has stood for a good many years, with nothing but presumptive evidence to go upon. Now I have the satisfaction of producing what may fairly be called positive evidence. Curiously enough it is to John McComb that

I owe my opportunity. I am hoisting him with his own petard. Just a few weeks ago an Evening Post reporter exhumed the diary which he kept, and in it is this entry, under date of May 27, (1803):

This day the masons began to work regularly. This day a communication was published in the Evening Post, respecting the laying of the corner stone.

And here is another entry under date of June 2:

Another communication in the Evening Post about the manner Mr. Mangin was treated in not having his name published as the principal architect.

Upon this hint, nothing was more obvious than to go to the Astor Library and look up the files of the Evening Post for 1803. It may be thought that that course was indicated even without reference to McComb's "pointer." But nobody will think so who has had occasion to look up the old files of New York newspapers upon matters of local history. I remember once getting the date of the laying of the corner stone of the what is now the Old Custom House and was then the new Merchants' Exchange (out of Philip Hone's diary), and then looking up the newspapers of that date in the hope of finding authentic evidence of the name of the architect. Not one of the able journals so much as mentioned the event! In fact, before James Gordon Bennett, no New York newspaper seems to have found it necessary to keep a reporter at all. Any references to matters of local interest were confined, as in this case, to "communications." The diarist, it seems, did not keep his diary up-to-date day by day, but wrote it up afterwards at longer intervals, and so confused his dates. His "May 27" should be June 2, on which day, sure enough, the Evening Post had, not a "communication," but an editorial paragraph, as follows:

NEW CITY HALL. It would be much to be lamented that in the erection of this magnificent edifice, any differences among the members of the Corporation, or any private partialities or prejudices, should be permitted to obtain which should have an unfortunate effect upon the building itself. We hope we shall not incur the imputation of impertinence to a very great degree, if we venture to say, that in

an edifice of this magnitude and importance, it requires the constant superintendence of an architect of science, from the laying of the corner stone to the turning of the key.

"Innuendo," as the lawyers say, that the nominal architect, whose name the corner stone bore, was not "an architect of science," and was not to be trusted with the "constant superintendence" of the building. There is also an apparent innuendo that "an architect of science" had been concerned with the design, and that it was a mistake to suppose that his services could be dispensed with during the execution. But this paragraph, though it indicates that McComb was not the designer, does not indicate who was. That was reserved for June 4 (the "June 2" of the diary), when an ostensible "communication" appeared with an editorial introduction:

It is with extreme regret that we have to record a transaction so illiberal as the one which forms the subject of the following communication. We should have given it a place sooner, but we wished first to make some enquiries into the correctness of the facts, and we should now have suppressed it, had we not satisfactory reasons to believe it is founded in too much truth.

For the Evening Post.

Mr. Editor:—As one of the spectators of the parade of last Thursday, I had observed that the French architect, Mr. Mangin, the real author of the plan of the New City Hall, did not appear, and that Mr. Macomb alone, was carrying it in ceremony. The embarrassment in his countenance, which indeed was not unbecoming, reminded me of that charming line of Virgil—

Miratur . . . novas frondes et non sua poma
All this, however, I explained in my own way. The real author, said I, should be here; but he may be sick, or absent, and I thought no more of the matter. However, when afterwards, on reading the inscription on the corner-stone, I found that the author was not to be found among the large list of persons concerned in the planning and erection of the edifice, who are thus to be handed down to posterity, I grew a little out of humour. Now, said I to myself, it is strange that the name of him who invented the plan should be the only one missing; surely there must be a mistake; the stone is large enough, and such an injustice to a man of talents can never have been designed. The modesty of Mr. Macomb himself must, I think, be put to a severe test thus to be held up as the only projector of the edifice. Thus reasoning, I walked along reflecting how the omission could be repaired. The stone was laid down. There was no altering the inscription. I then recollected the famous distich of Virgil, on an occasion somewhat similar, when Bathyllus, a very indifferent poet of that age, attributed to himself certain verses of the Mantuan Bard. I immediately went home and set to work and on a strong sheet of brass I engraved the following lines, with some alterations, and con-

trived the next day to have it laid in the foundation of the building, not far from the corner-stone:

VII ID MAI A. D. MDCCCIII

Justis Nepotibus

Hanc aedem invenit Mangin, alter tulit honores.

Sic vos non vobis nificatis aves

Sic vos non vobis mellificatis apes

Sic vos non vobis vellera fertis oves

Sic vos non vobis fertis aratra boves.

And when the resistless hand of time shall have laid low the immense fabric, our descendants, in finding the stone, will also find the brass, and thus render to the artist who planned it, the justice he had a right to expect from his contemporaries. An old Italian proverb says

e meglio tardo che mai.

JUSTICE.

One notes with pain a slip in our ancient friend's scholarship. Virgil's lines are not a "distich," but a quatrain. Indeed, that recondite reference to the "Sic vos non vobis" I was about myself to make when I discovered with pleasure that my esteemed predecessor in vindication had anticipated me in it. Whoever he was, he was a good fellow and a hater of injustice.

Now it seems to me that the case is complete, and that we may take it for proven that John McComb was not the designer of the City Hall, and that Joseph F. Mangin was. The "sheet of brass" of "Justice's" fancy is converted, for "posterity," into the file of the Evening Post's "aere perennius." For, observe that McComb is not only "charged with knowledge" that he was strutting in borrowed plumage, but that the knowledge is proven against him by the evidence of his own diary. It was said to his face that Mangin was the architect he himself pretended to be. He did nothing about it; he said nothing. The inference is irresistible. He had nothing to say. Of course there were many witnesses who could have been summoned at that time to determine the question if he had ventured to raise it, and so he did not venture to raise it. No wonder that he looked sheepish, as "Justice" intimates that he did, walking as sole "architect" in the procession at the laying of the corner stone, especially if Mangin happened to be among the crowd that was looking on. The situation was like that which Dickens immortalized, when young Martin Chuzzlewit returned from America just in

time to find Seth Pecksniff on the platform brandishing young Martin's plans for the grammar school:

"This is my building, my grammar school. I invented it. I did it all. He has only put four windows in, the villain, and spoilt it."

"Lord bless you, sir!" cried Mark, "what's the use. Some architects are clever at making foundations, and some architects are clever at building on 'em when they're made. But it'll all come right in the end, sir; it'll all come right!"

"And in the meantime," began Martin—

"In the meantime" the children of this world are wiser in their generation than the children of light. Poor Mangin has waited a hundred and five years for this vindication in the eyes of posterity which "Justice" tried to secure to him in 1803, while McComb went on flourishing "in his generation" by reason of his astute annexation of poor Mangin's professional reputation. He had already been the putative architect of "Government House" (was this not that cupolaed structure at "Whitehall," or South Ferry, which one need not be so very old a New Yorker to remember before it was demolished?) and a few years after he was to become the putative architect of St. John's Church, possibly the real architect. At any rate, whoever did it was quite certainly not the architect of the City Hall, but some designer nourished on Sir William Chambers and "The British Vitruvius." There were, necessarily, a certain number of New Yorkers who knew the facts about the City Hall. But none of them, excepting poor Mangin, had any strong interest in unmasking McComb. Very likely Mangin was not a combative person. Quite possibly McComb found some means of quieting him. Anyhow, the story came to be forgotten, or to survive only in the nebulous shape of the obstinate tradition to which I began by referring. Nay, fourteen years after the laying of the cornerstone and the exposure by "Justice" in the *Evening Post*, we find, on the authority of Mr. Glenn Brown's history of the Capitol, that Mc-

Comb aspired, on the strength of Mangin's work, to still greater heights. After Latrobe had been forced out of the place of architect of the Capitol, the President (Monroe) said to Mr. Harrison Gray Otis, of Boston, who visited him to urge the claims of the Bostonian Bulfinch: "Sir, we are looking to him, but Mr. Latrobe is a great loss, and it will require two persons to supply his place, and we think, also, of a Mr. Macomb (architect of the City Hall, New York)."

Doubtless McComb was a capable administrator; very likely better than the "architect of science" would have been. In fact, his seizure of Mangin's laurels indicates him as a better "business man" than that artist. But he was not the architect of the New York City Hall. Now that the case is made so clear, it seems to behoove the City of New York to "do something." The approaching centenary of the official occupation of the City Hall seems to invite such a doing. To efface the name of John McComb, and substitute the name of Joseph Mangin, from the inscription on the cornerstone would be only justice. But it would be harsh justice, now that the one is as helpless as the other. And McComb really deserves a place, though not the place he occupies, in the history of the building. Perhaps the claims of abstract justice would be best practically served by a compliance with the suggestion of our concrete "Justice" of 1803. Perhaps the best thing to do would be to affix to the building, as part of the exercises of the centenary, a bronze tablet, the literal "sheet of brass" of our ancient friend, leaving out the sarcastic lines of the "Mantuan Bard," but unmistakably importing that Joseph F. Mangin was the "architect," in the sense of being the designer of the City Hall, with possibly the addition of the proverb, either in the Italian of our ancient and learned friend, or in the vernacular version of "Better late than never."

Montgomery Schuyler.

Some Business Buildings in St. Louis

In the United States at the present time undoubtedly the consummation most to be desired in all varieties of urban building is the establishment of some appropriate convention. No general improvement in design is possible as long as every ambitious architect, just insofar as he is energetic and enterprising, seeks chiefly to attain reputation by his great originality. The conscious pursuit of architectural originality may add to the American architectural stock some few buildings of high individual interest and excellence, but it is none the less in its general results both wasteful and sterile. The few good buildings are paid for by a multitude of frenzied or feeble examples of architectural design. The more gifted architects must needs lack sense of responsibility towards their less-gifted brethren; and the latter are deprived of the advantages of helpful leadership. Neither the one nor the other is in a position to take for granted as much as he should; and to take a great deal for granted is one indispensable condition of economical and progressive human achievement.

Fortunately, American architects are reaching a position which allows them little by little to take more and better things for granted. In almost every class of urban building certain appropriate conventions are obtaining some degree of authority. It is scarcely necessary to say that these conventions are not by any means finished examples of architectural manners; but at least a building, in order to claim attention, is no longer obliged, figuratively speaking, to slap a man in the face. And this statement is perhaps more true of sky-scrapers than it is of any other class of urban building. For many years there has not only been a distinguishable convention which has partly determined the design of these buildings, but this convention has been gradually improved. In its earliest phase it consisted in designing tall buildings somewhat after the analogy of the classic column—with a

substantial base, a long shaft and a decorated capital; and this convention was an improvement upon designs which depended for their effects chiefly upon the horizontal grouping of the stories. It emphasized, rather than disguised, the fact that a sky-scraper is substantially a tower. On the other hand, the convention of the columnized sky-scraper also had its disadvantages. It tempted architects to make the base of their tower look strong by resting the superstructure on heavy arches; and these arches not only belied the structure of a sky-scraper, but were frequently both inconvenient in use and clumsy in effect. Then the comparison of the topmost division to the capital of a column persuaded many an architect to waste large sums of money on overloading these crowning members with decorated detail which, no matter how large it was in scale, could never be effective from the street. For this reason the analogy of the column needed to be modified so as to express more frankly what a sky-scraper was, both in structure and function.

Such a modification has been taking place of late years; and Messrs. D. H. Burnham & Co., of Chicago, have had a great deal to do with the process. The triple division of the façade has been retained, but the whole front is treated frankly as a screen, every story of which is devoted to substantially similar purposes. The lowest member is not emphasized or strengthening, except when such emphasis is a natural expression of the use to which these stories are put, as, for instance, when a bank requires an exceptionally high ceiling for its main office. Neither is any attempt made to render the topmost member interesting by means of ineffectual ornament. Certain simple devices are sometimes used in order to deepen the shadows on these remote stories; but decorative detail is reduced to a minimum. As the result of such modifications the shaft of the column becomes much less sharply distin-



St. Louis, Mo.

WRIGHT BUILDING.

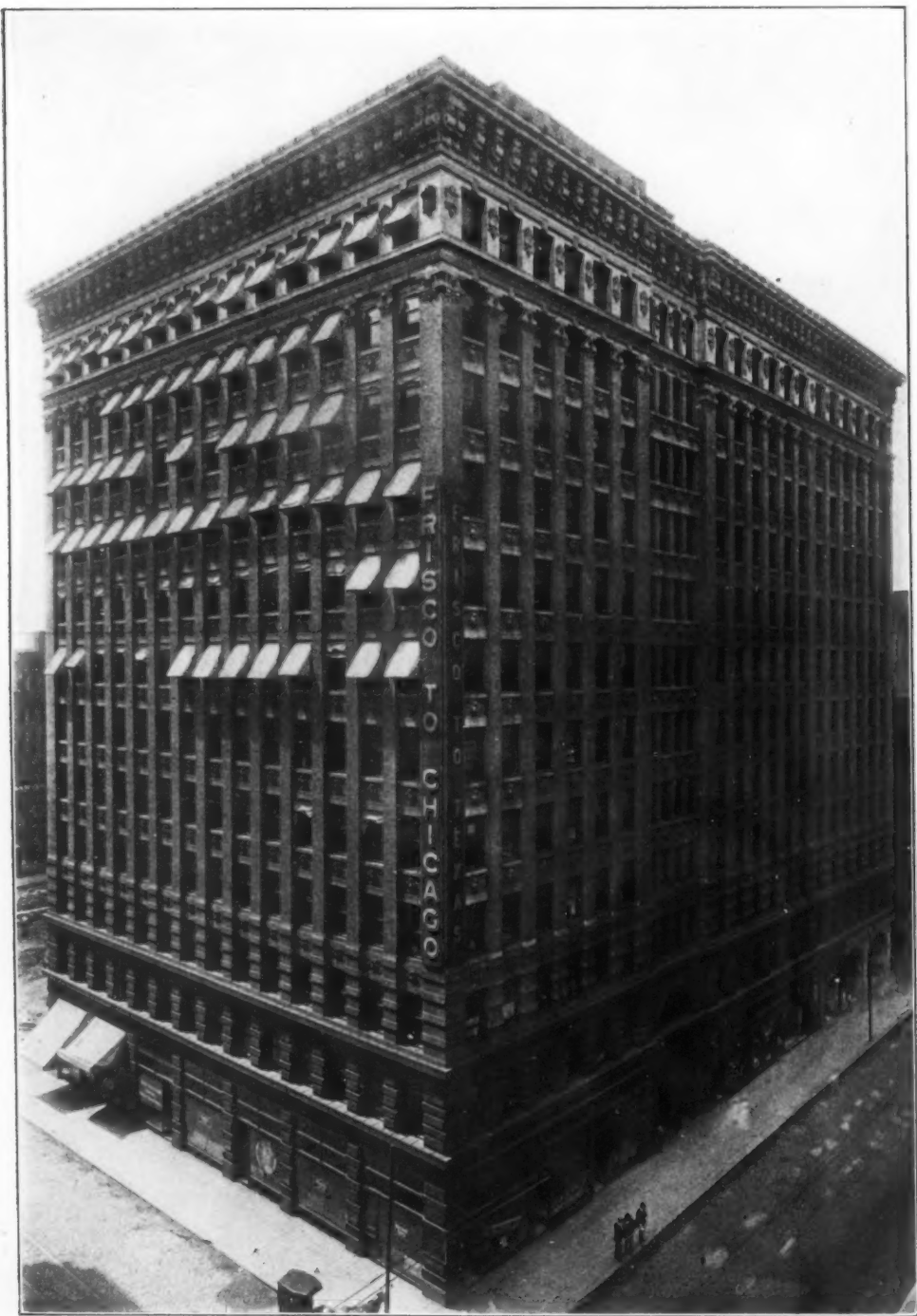
Eames & Young, Architects.



St. Louis, Mo.

LIGGETT BUILDING.

Eames & Young, Architects.



St. Louis, Mo.

FRISCO BUILDING.

Eames & Young, Architects.

guished from its other members, and the effect of the whole front takes on a strong tendency to monotony. But monotony of this kind does not necessarily result in a dull and uninteresting façade.

The sky-scrapers reproduced herewith and designed by Messrs. Eames & Young, of St. Louis, bear a very interesting relation to the convention the modification of which we have been briefly tracing. They are, all of them, influenced by the convention; but they are influenced in different ways and to a different effect. They illustrate admirably the fact that an architect may accept an appropriate convention and yet find abundant room within its limits for free movement. These three sky-scrapers are conventionalized; yet they are all different, and their differences are worth careful description and analysis.

The best point of departure for this description will be the Liggett Building. This sky-scraper, which is seventeen stories high, is divided horizontally into three parts by two plain courses of masonry; but the horizontal divisions count for little in the total effect. In looking at the façade one gets chiefly a sense of a certain mass and height, pierced by a certain number of monotonous openings; and neither the darker color of the lowest division nor the simple ornamentation of crowning member serve or are intended to serve as particularly emphatic marks of distinction. The integrity of the mass of the building is preserved by this monotonous treatment, which is precisely expressive of the internal arrangement of and its function as a collection of offices, all of which are substantially similar to one another. In the design of this building, however, the vertical dimension is emphasized just as little as is the horizontal dimension.

One has only to place the Liggett next to the Wright Building in order to appreciate how much more interesting a sky-scraper becomes because of the emphatic treatment of its vertical dimension. The Wright Building is a few stories taller than the other, and its frontage on both streets is somewhat bigger. But the relation of the height to the street frontages is about the same.

Moreover, the design of both of these buildings is frankly monotonous and utilitarian. The architects have not wasted their client's money on ornamentation, which adds nothing at all to the earning power and practical availability of the structure. The crowning member of the Wright Building is somewhat more elaborately treated than is the corresponding member of the Liggett Building; but the ornamentation has been discreetly applied, and is scarcely intended to be seen from the street. It does not serve to distinguish the two buildings in any radical way, and the point of most importance is the better effect of the uniformly square windows of the Wright Building. In fact, improvements of treatment could not be carried much further than in the latter structure. The effect of the Wright Building is, however, more impressive and interesting, largely because, in the long central division of the façade, its vertical lines are continuous and its horizontal lines broken, whereas in the Liggett Building both have been treated alike. The façade of the latter still looks like a wall, pierced with openings, whereas in the case of the latter the façade looks, as it should, more like a frame than a wall. The structure is not, of course, expressed with entire frankness, but it is disguised only to a slight extent, and its more interesting effect depends largely upon the fact that it seems in a way to rejoice in its own towering height.

The Wright Building may also be very favorably compared with the "Frisco" Building, designed by the same architects. Here again the architects have in general remained faithful to a wholesome convention. There is a similar division of the façade into three horizontal members. There is the same frankly monotonous treatment of the openings, and the same emphasis of the vertical lines. The effect of the "Frisco" Building is, however, not at all as good, because certain not very successful attempts have been made at composition and ornament. The piers on the three corners have been strengthened, which in itself is a justifiable device to give the two façades firmer lateral boundaries.

Less approval can, however, be bestowed upon the treatment of the entrance. A feature has been made of the chief means of access to the building by arching the opening, by strengthening the supporting piers as far up as the tenth story, and by making a recess, with narrower windows, of the space between these piers. In appearance, however, the effect of this treatment is to weaken both the member, which the architects desired to emphasize, and the whole façade. Such a method of emphasizing the entrances is ineffectual, because the strengthened division is lost in the general monotony of the façade, while the façade itself loses thereby its integrity.

In another respect, also, the "Frisco" Building is less successful than the Wright Building. The former is more ornamented, but the ornament has been less successfully used. It can scarcely be said that the "Frisco" Building is over-ornamented, for the architects have been in their most liberal moments very discreet in its employment; but the additional detail does not add to the interest of the building. The terra-cotta ornament with which the vertical piers are crowned is merely an annoyance; and the same is true of the more elaborate treatment of the cornice and its apparent supports. The pieces of terra cotta placed immediately below each window opening are less objectionable, but would have been better absent. The instant one places the "Frisco" Building next to the Wright Building one gets a most lively impression of the latter's superiority in appearance; and the superiority is due mostly to its comparative simplicity and its freedom from irrelevant composition and detail. In case the owners of the "Frisco" Building especially demanded from their architects a larger supply of ornamental detail, the latter could have altered the general design of the building in order satisfactorily to meet this demand. The proportions of the "Frisco" Building are not such as to demand conformity to the convention which usually determines the design of tall buildings. It attains only

the comparatively modest height of twelve stories, and its longer front is much longer than usual. The relation between this frontage and the height is such that the building might well have looked better in case some balance had been preserved between the horizontal and vertical lines, and a design whose horizontal dimensions had been emphasized would have been better adapted to ornamental treatment.

Whatever criticisms, however, one may make in detail, St. Louis is to be congratulated on the acquisition of skyscrapers such as those illustrated herewith. They constitute, together with other buildings designed by other architects, an indication that St. Louis is participating in the general improvement in the design of business buildings which has been noticeable of late years. One can scarcely say that the period of rapid construction which has just closed has been distinguished by as many brilliant individual architectural performances as the period which finished with the panic of 1893. But if exceptional individual performances have been less conspicuous the general average has been higher. There have been a large proportion of buildings erected whose design shows intelligence, experience and conscientious attention to detail. American commercial architecture has of late years been given a wholesome direction. It has been determined by currents of architectural ideas which are both more general and more relevant than those which formerly obtained; and if our architecture is ever to obtain national characteristics this is the only road whereby such a goal can be achieved. Its national character must be slowly and laboriously constructed in obedience to certain comprehensive and strictly pertinent ideas; and this process must be consciously continued until these ideas obtain the force of an authoritative tradition. Buildings such as those illustrated herewith have the great merit of contributing to the formation of such a tradition.

William Herbert.

An Architectural Sculptor

Lorenzo di Mariano, called Il Marrina (Marina), was the last great master of the Sienese school of sculpture. He closes the hundred years' period inaugurated by Jacobo della Quercia, one of the conspicuous leaders of the Renaissance movement and the sculptor whose works brought more renown to the school of Siena than did those of any other of its members. In 1266, when Niccola Pisano came to Siena, at the invitation of Fra Melano, the Cistercian, to erect a new pulpit in the cathedral, he not only founded the Sienese school of sculpture, but he sowed the seed of that classic revival which ultimately resulted in the entire revolution of the plastic arts. With Della Quercia, whose date is about a century later (1374), the golden age of the school was ushered in, and Il Marrina, born a century later still (1476), marked the end of the school's activity.

The father of Marrina was a Sienese goldsmith, and it is more than likely that Lorenzo received his earliest artistic training in his father's shop. The goldsmith's craft serving him, as it did so many of the sculptors and painters of the Italian Renaissance, as a threshold to the more serious and monumental arts. In any case we find in all his work the delight in the delicately decorated moulding, the facility in arabesque and the deep undercutting of reliefs; all reminiscent of the technique of the metalworker.

Lorenzo, at the age of fourteen, that is, in 1490, entered the school of sculpture of the Opera del Duomo, where he studied under Giovanni di Stefano, who was then head master there, and whose best work, a statue of St. Ansano, is in the small baptistery of the Cathedral of Siena.

In 1506, sixteen years after his entrance into the Opera as a student, Marrina, in his turn, attained to the position of *capo maestro*, formerly held by his teacher, and master. Besides this, he

had in the mean time gained the patronage of the Piccolomini family when they were powerful politically and enthusiastic in erecting memorials to their family, zealously beautifying the cities with which their name was associated.

It was they who commissioned him, in 1504, to decorate a chapel in the church of San Francesco, connected with the Franciscan Monastery, originally located just outside the city limits, though now, while beyond the wall, the ground upon which it stands is included within the city's boundaries. It was in honor of the first visit of Aeneas Sylvius Piccolomini to Siena, after his elevation to the Papacy as Pope Pius II., that this was brought about. The Pope was, during this visit, the guest of the Franciscan monks at this monastery, and in order to accommodate his numerous visitors who thronged to San Francesco the gate of the city leading to the monastery was ordered to be kept open throughout the night. To commemorate this event, the monastery has from that time been included within the city limits, and the gate has remained open.

The decoration of this chapel in San Francesco, which Marrina did for the Piccolomini, included an altar and *graffiti* for the pavement, but unfortunately the whole chapel has been modernized within the last few years through the munificence of a lady of the Saracini family, and the only work of Mariano's which remains is the pavement in which are represented the cardinal virtues—Justice, Temperance, Prudence and Fortitude; but even these have suffered much by restoration. The chapel is dedicated to San Andrea, and belonged to the nephews of Pope Pius II., the Todeschini Piccolomini and the Piccolomini d'Aragona.

The architectural note struck in this first commission was to continue throughout Marrina's career. All of his works which we know of, with the exception of some terra-cotta figures, are



REREDOS IN THE FONTEGIUSTA AT SIENA, THE MASTERPIECE OF IL MARRINA.
(From Bode.)



DETAIL FROM THE REREDOS BY IL MARRINA IN THE FONTEGIUSTA—SIENA.

primarily decorative or architectural, though in one of these he has introduced a pictorial relief in which he gives evidence that his grasp of that branch of his art was far in advance of that of his contemporaries.

In 1508, if the archives are to be credited, Mariano had a commission from the Piccolomini to carve the capitals for the columns in the court of the palace, known for many years as Palazzo Todeschini Piccolomini, but which later, when it became the property of the government, was renamed the Palazzo del Governo. At the present time it contains the state archives of the city, one of the most complete collections of the sort in Italy and of invaluable assistance in compiling the political and art history of Siena.

The design of the palace is attributed to Pietro Paolo Porrina, of Casole, and is similar in character to the early Renaissance palaces of Florence, particularly that of the Rucellai, in which the idea of the fortress and the dwelling are so successfully combined in one building. The documents mention, beside the capitals, other sculptured ornament, which perhaps refers to the coats of arms above the entrance on the long façade and another at the corner of the building. It may even go so far as to include the cornice at the top. All of this work is bold and strong, and unlike any other performance of Marrina's, for in every example of his work, except in this, there is that tendency toward delicacy and elaborateness which, as has been stated above, indicates his early training as a goldsmith. That sort of treatment in this case, where the architecture is strong and bold, would, however, have been quite inappropriate, though an artist of less breadth might not have realized it.

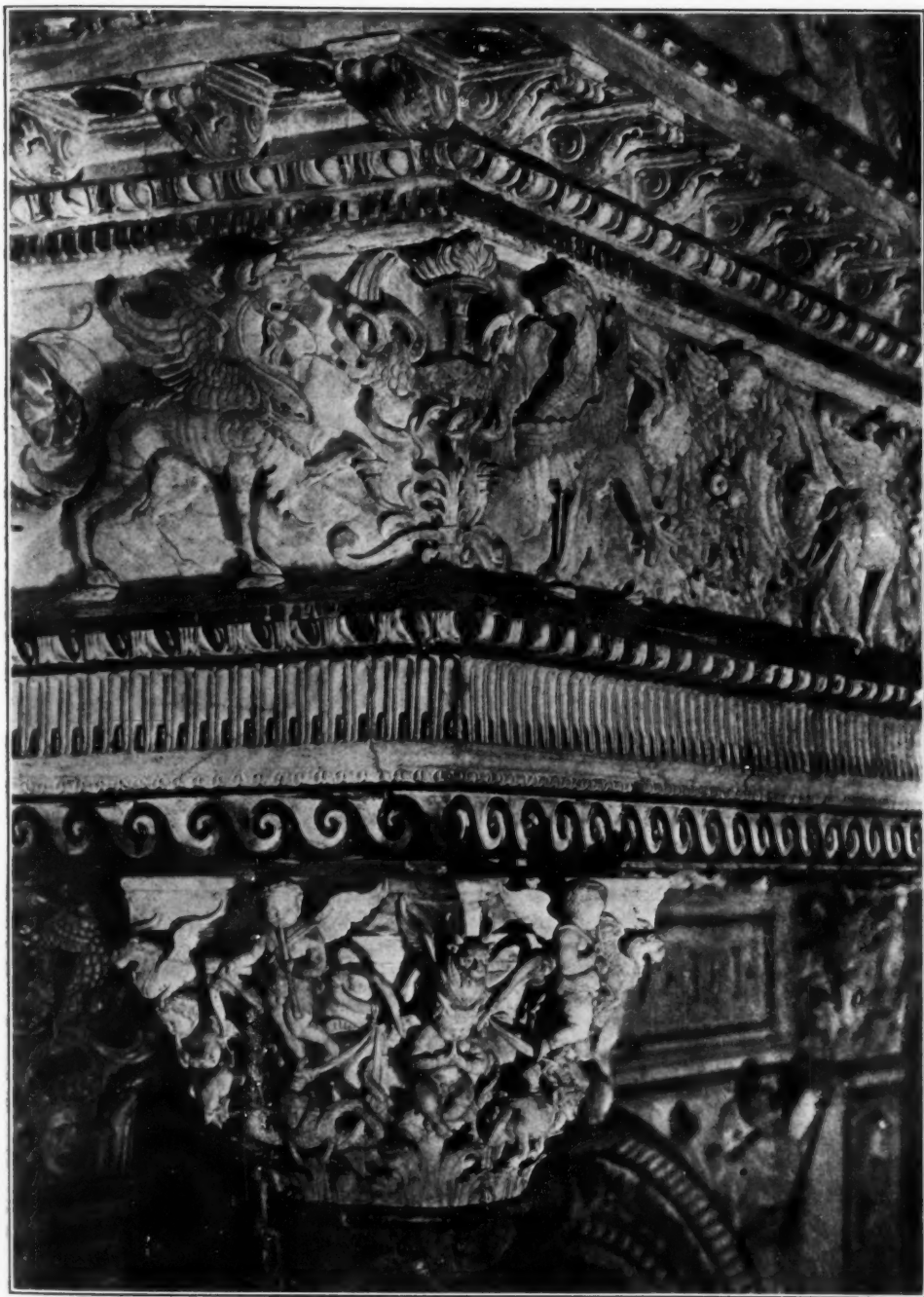
The type of the capitals is that modified Corinthian capital which was so often used by the early Florentine architects. In this case the disk on the middle of each side of the abacus is replaced by the crescent of the Piccolomini and the two rows of leaves, are separated by a sort of subordinate astragal mould, placed directly above the first row of leaves.

It was also from the Piccolomini family that Marrina received the commission for the entrance to the library of the Cathedral of Siena, which Cardinal Francesco Piccolomini, afterwards Pius III., erected to the memory of his uncle, Aeneas Sylvius Piccolomini—Pope Pius II. This building contains the great missals used in the choir of the cathedral outside. The lower part of the wall is wainscoted, above which is a slanting shelf; upon this the great tomes lie, not crowded together as ordinary books are, but lying on their sides in luxury, with space between to be opened out and display themselves in all their grandeur. Above the shelf the walls are decorated by Pinturicchio with scenes from the life of Aeneas Sylvius as scholar, cardinal and Pope.

The entrance to this room, which is the part of the work allotted to Marrina, is on the north wall of the cathedral and occupies almost the entire width of the fifth bay, counting from the western façade. The composition is divided into two parts, one side containing the entrance doors, the other an altar over which has been placed a bas-relief of St. John the Evangelist, the authorship of which is uncertain. The remainder of the work, however, is by Mariano, and shows that he was in no way inferior in this decorative sculpture to the best Florentine masters of this period.

The two bays of the composition are treated with arches supported by pilasters decorated with symmetrical arabesques. These symmetrical arabesques, which Mariano always used, are much more formal in their treatment than those employing the elaborate rinceau, in which the figures of birds and animals are disposed in all conceivable positions, such, for example, as those which one finds in the church of Santa Maria Miracoli, at Venice.

The two entablatures—one above the pilasters, the other above the arches crowning the composition and supported on stunted pilasters—are both elaborately ornamented, particularly the friezes, which are decorated with griffins and horses carrying genii, or *putti*, on their backs. The lunettes contain the



DETAIL FROM THE REREDOS OF THE FONTEGIUSTA AT SIENA.

arms of Pius II., which were afterwards adopted by Pius III. These are surrounded by wreaths of fruit and flowers, suggestive of della Robbia, and supported by two nude children. In one

curs in the capitals of the pilasters as in the Palazzo del Governo.

Practically, every surface of the composition is decorated, and there is much discretion and refinement shown in the



COLUMN CAPITAL FROM THE PALAZZO PICCOLOMINI, SIENA.

spandrel the shield is surmounted by the cardinal's hat, with its cords and tassels; in the other by the papal crown and keys.

The frieze over the door is decorated with crescents, the device of the Piccolomini, and this same emblem also oc-

turement, not only in regard to scale, but also in the height of the relief. The lunettes, being in the deepest shadow, are treated in the boldest relief. The architecture is well composed and proportioned, and the employment of the

panels of colored marbles around the door opening, in order to increase its importance, is ingenious and effective. The bronze gates which close the library are the work of Antonio Ormanni.

Imperiale, in which the Florentines were defeated by the Sienese, allied with the Neapolitans, under the leadership of Alfonso, Duke of Calabria. The date which this work bears is 1517.



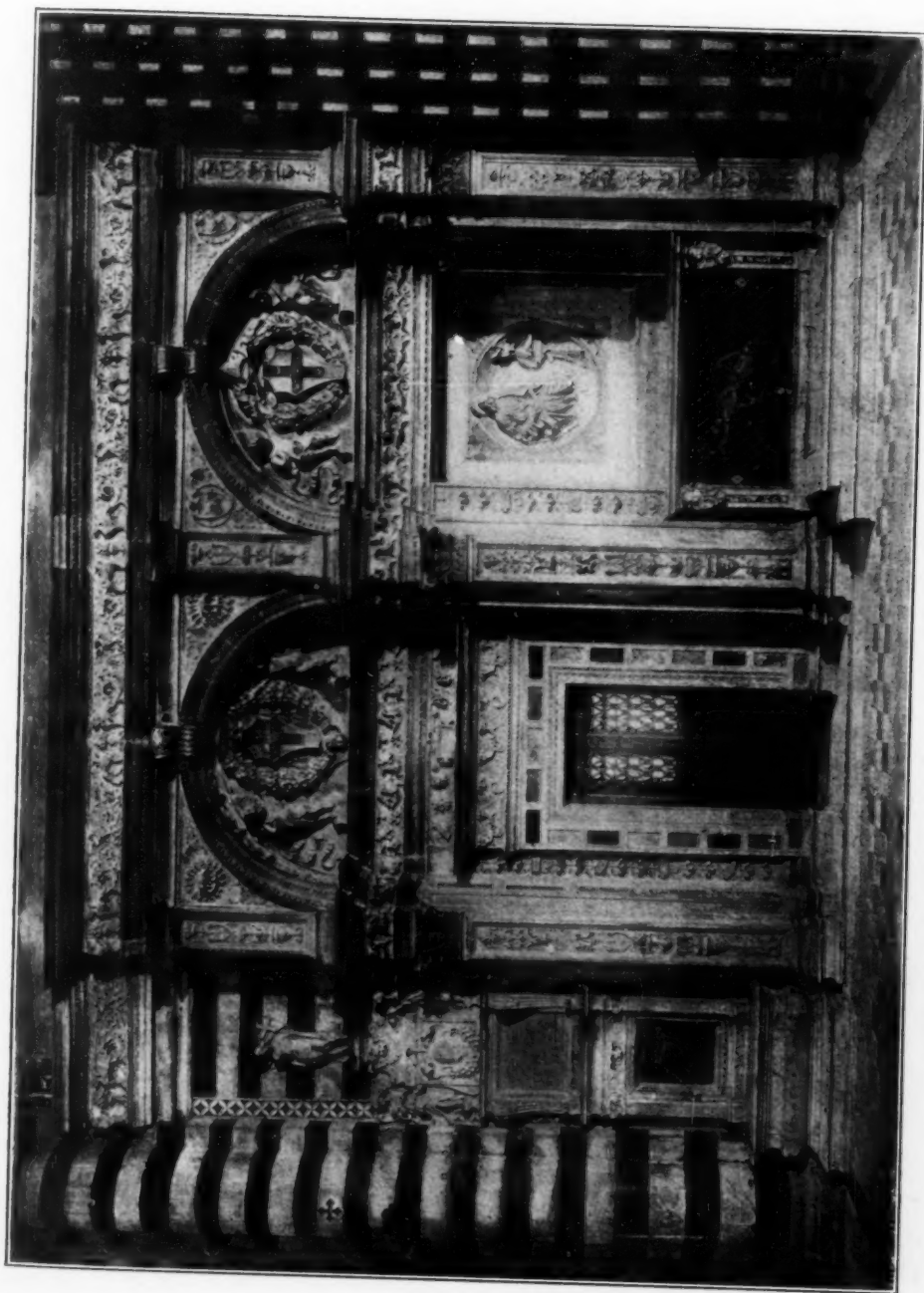
BRACKET FROM THE PALAZZO PICCOLOMINI, SIENA.

The masterpiece of Lorenzo di Mariano is the reredos of the main altar in the church of Santa Maria, in Portico, at Siena, called *Fontegiusta*, which was built in 1479 by Francesco Fideli and Giacomo di Giovanni, of Como, as a thank-offering for the victory of Poggio

The reredos consists of two free-standing columns, raised on pedestals and supporting an entablature surmounted by a pediment. Inside this frame is an arch, the upper part of which is occupied by a relief representing the Resurrection; the sarcophagus, from



ENTRANCE TO THE BAPTISTRY IN THE CATHEDRAL OF SIENA.



ENTRANCE TO THE PICCOLOMINI LIBRARY IN THE CATHEDRAL OF SIENA.

which the figure of Christ rises, with the two columns supporting it, forming a frame which occupies the lower part of the arch opening.

Here, as in the library entrance, the architecture is elaborately decorated. The caps of the columns are of the bell type, in which *putti* and dragons, modeled in the full round, exhibiting the greatest skill and mastery of the technique of the sculptor's and modeler's art, are substituted for the scrolls and leaves of the Corinthian capital.

The large frieze is carved with griffins and winged cherub heads, connected by delicate scroll lines, symmetrically arranged about a central vase filled with fruit, from which two serpents protrude their heads.

The tympanum framed by the pediment contains the sacred monogram designed and adopted by S. Bernardino, the great Sienese preacher as his symbol, supported by two flying figures. All of the small mouldings are elaborately decorated, and the carving is executed with the greatest delicacy. This is not the case, however, with the anthemions which are placed at the apex and on either side of the pediment. These are so out of scale and keeping with the rest of the design that one wonders whether they might not have been a later addition. The pilasters back of the columns and the panels on either side of these are filled with arabesque, again symmetrical, in which the *putti* griffins and serpents reappear.

The relief occupying the upper part of the space framed by the arch consists of four figures: Christ throwing off the inertia of death, rising or rather gently lifted from the tomb by three angels—two kneeling, one on either side, and each holding an arm, while the third behind gently supports the relaxed body. The introduction of the fourth figure into the semicircular space usually filled by the more simple arrangement of three, shows Marrina to have been a master who did not fear to set himself difficult tasks. This fourth figure, however, in his hands proves an advantage instead of a detriment; the lines of its outspread wings bring the

whole composition together, and harmonize agreeably with the lines of the arch above.

The contrast between the heavy and relaxed form of Christ and the delicate but vigorous figures of the angels is wonderfully done; one feels the weight of the one and the activity and strength of the other.

It is an interesting comment on what perhaps might be called the artistic humility of the period that a man with so much ability for figure sculpture should, so far as we know, have devoted himself mainly to decorative work. In our day the decorative side is generally thought to be beneath the consideration of the sculptor and left to be carried out from the drawings of the architect by the modeler, generally a foreigner, whose standing in the community and whose attitude toward his work is rather that of the mechanic than of the artist. It reminds one of a remark made by a foreign musician regarding our orchestras: "The orchestras are composed of foreigners," he said; "the Americans are all concert soloists."

The spandrels contain draped figures, carved in lower relief than those beneath the arch.

There is a story regarding this masterpiece of Mariano which tells how the fame of its beauty, having reached the Pope, caused him so to desire to see it that he ordered it taken down, packed on mules' backs and brought down to Rome, where it was set up in order that his wish might be gratified. There are two versions of the tale, one in which Julius II. is the Pope, the other in which Leo X. figures as the pontiff. Doubtless there is no truth in either version, yet this does not in any way decrease the value of the story, for, true or untrue, it eloquently sets forth the great beauty of the *Fontegiusta* which inspired it and caused those who knew Mariano's work never to question its authenticity.

The Marsili reredos in the church of S. Martino, at Siena, was done in 1522. It resembles in composition the *Fontegiusta*, though it is far less elaborate. The columns are replaced by pilasters decorated with arabesques, and the space



TERRA COTTA FIGURE, SANTA CATERINA, BY IL MARRINA, NOW IN THE CONTRADA CHURCH OF THE DRAGON.

inside the arch is filled by a painting instead of being occupied by a relief, as is the case in the earlier work. The same motives, however, occur in the decoration, the sacred monogram of S. Bernardino, the griffins and the symmetrical arabesques. In one respect it differs from the *Fontegiusta*, in which the pedestals under the columns are raised upon a base the same height as the altar, while in the Marsili reredos the pedestals rest on the floor and the altar is between them.

To this same period belongs a reredos in S. Girolamo, which frames a Madonna by Matteo da Siena.

The entrance to the chapel of San Giovanni, in the cathedral, has been attributed in part to Mariano, though there is little reason for believing that this is so. The carving lacks all the snap and vigor of his work, and the ornament has none of the delicacy and feeling or proportion which one finds in the entrance to the library, only a few feet away. The entire work has never been attributed to Mariano, for one of the pedestals under the columns has always been held to be a Roman altar and the other Federighi's copy of it. It is quite possible that the entire work may be his also.

Another disputed work of Marrina's is the marble seat on the left side of the Loggia dei Nobili. The only reason for this attribution is a document in the archives which states that he received the commission for the work. The bench, though, which is now there was evidently not done by Mariano, for there is not the slightest evidence of his hand in the

treatment of the carving with which it is enriched.

There seems to be no work of Marrina located outside of Siena, with the exception of a Madonna, which Müntz speaks of as being in the Louvre.

Mariano worked in terra-cotta as well as in marble, and did in this medium for the convent del Paradiso, now suppressed—a Santa Caterina to be placed above the door and an Annunciation, a "*nostra donna*" with an angel. The three-quarter figure of Santa Caterina is now in the Contrada Church of the Dragon, and represents the saint in the Dominican habit, bearing on her hands the stigmata.

This concludes the list of Marrina's works, and it comprises both the items which are believed to be authentic and those which are doubtful. It is hardly likely that it is complete, for it seems incredible that there are not many examples entirely lost to us.

Regarding his private life, there is little information, except that he married, in 1507, Elizabeth, daughter of Ser Jacobo Bertini. His sons which she bore him did not become sculptors, but seem to have returned to the craft of their grandfather, the goldsmith. In 1534 he died.

Lorenzo di Mariano was the last great Sienese master of sculpture. The history of the school ends with him, but his talent, at least, brought distinction and glory to the last days of the school, which had its first inspiration from Niccola the Pisan, and which produced in its greatest period the master Jacobo della Quercia.

Alfred H. Gumaer.

NOTES & COMMENTS

AN ARCHITECTURAL COMPARISON

On Fifth Avenue, in New York, just north of 52d Street, are located side by side two houses which fairly invite comparison one with another. The first of these houses, situated on the northwest corner of Fifth Avenue and 52d Street, was designed about twenty-five years ago for Mr. William K. Vanderbilt by Mr. Richard Morris Hunt. The adjoining house was built only two years ago for Mr. W. K. Vanderbilt, Jr., from plans by Messrs. McKim, Mead & White. They invite comparison with each other, because of the changes in the temper of American architectural design, which have taken place in the interval between the erection of these houses, and which receive a neat illustration in the character of the two dwellings.

The point of comparison does not, however, consist in any consideration of the relative merit of the two houses, considered apart from their juxtaposition one with another. It depends upon the fact that the later house was designed in something the same style as its earlier neighbor, precisely because they were to be situated side by side; and the point which they illustrate is the different treatment which this style received from Mr. Hunt over almost a generation ago from that which it has recently received at the hands of Messrs. McKim Mead & White.

The early W. K. Vanderbilt house has always been popular with New Yorkers. One frequently heard it asserted by people of some architectural discrimination that they preferred it to any residence in New York; and most assuredly it has well deserved its popularity. Not only was it the beginning of better things in American residential design, but the beginning it made was an extraordinarily good beginning. The twin houses built for Mr. W. H. Vanderbilt on the block to the south stand for the culmination of the old New York brownstone residence. The W. K. Vanderbilt house was one of the first signs of emancipation from a discredited convention; and its popularity was partly owing to this fact. It was liked, how-

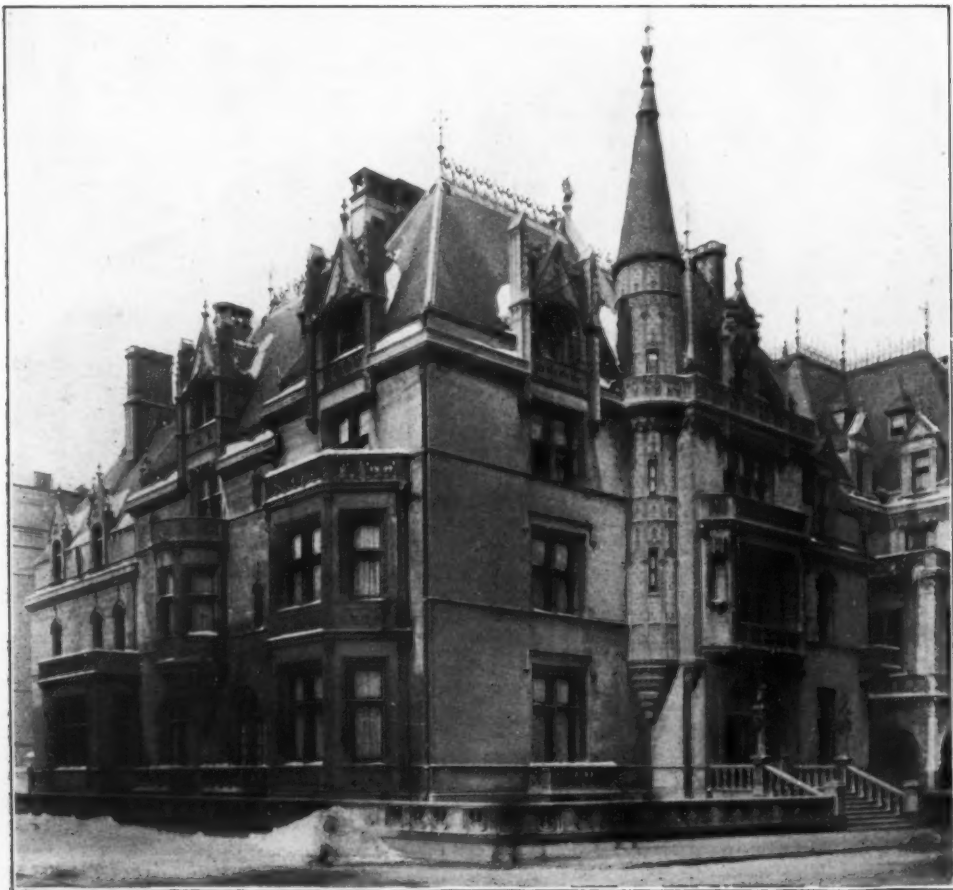
ever, very much more because in itself it deserved to be liked. It possessed distinction, elegance, dignity and even repose. It was pleasant in the color and texture of its stone, strong and free in treatment, discreet and refined in its ornamentation. The possession of these qualities was the more remarkable, because the phase of French Renaissance architecture, from which its style was derived, has a tendency to enfeeblement from excessive elaboration, and the façade of the Vanderbilt house on 52d Street does not wholly escape this fault. But the frontage on Fifth Avenue possesses a combination of refinement, simplicity and strength, which to the present day has remained very unusual in American domestic architecture.

Its combination of refinement, simplicity and strength was all the more remarkable, considering that its designer had not escaped an unnecessary archaism of treatment. An excessive fidelity to certain accidental features of the earlier buildings, from which they borrowed their forms, was characteristic of much of the work of this period; and in many cases this literal reproduction of the models resulted under the new conditions in a comparatively feeble architectural effect. But in the case of Mr. Vanderbilt's house, Mr. Hunt reproduced some of the best traits of early French Renaissance design; and his success is so conspicuous that the archaism of some of the details must be allowed to pass. The little balcony at the level of the second floor on the northeast corner of the building is a mere affectation with as little aesthetic value as it has practical use; and the same statement is almost as true of the tower, which is fitted into an angle of the Fifth Avenue frontage. The tower may add something to the picturesque effect of the building; but the interest of the design does not consist in its picturesque quality. It consists, as we have said, in its combination of simplicity, strength and refinement; and from this point of view, the tower diminishes rather than emphasizes the architectural interest of the façade. In spite of these and other archaic details there is nothing quaint about the dominant impression produced by the Fifth Avenue frontage. It is an example,

on the whole, of most excellent manners—of dignity, self-possession and repose, and manners of this kind are demanded by its situation on fashionable Fifth Avenue.

The adjoining house to the north has, as we have said, been only recently completed from plans by Messrs. McKim, Mead & White; and the two buildings are, of course, intended to harmonize. The material used in

the height of the junior house, it was necessary to alter the proportions of the frontage. The junior house is entered at the street level, instead of by a low stoop, the height of the first story has been made smaller; and its cornice line higher than that of the senior house. It should be added, however, that no great discrepancy is noticeable. Inasmuch as one house had to be a story



THE W. K. VANDERBILT RESIDENCE.

52d St. and 5th Ave., New York.

(Photo by J. H. Symmons.)

R. M. Hunt, Architect.

both houses is as near as possible the same; and both of them are examples of French Renaissance. Nevertheless, in spite of these similarities the two buildings produce an extremely different effect; a little of this difference of effect may be due to differences in plan. The newer building contains five stories, as compared to only four in its earlier neighbor; and in order to get these five stories in, without any noticeable increase in

higher than the other, the architects have been very successful in keeping the lines of the junior house substantially harmonious with those of its predecessor. The difference in effect between the two houses is only to a small extent due to variations in plan. Its origin must be traced rather to a difference in temper in handling the French Renaissance style from which both were derived. The junior building belongs to a later phase

of French Renaissance architecture than its neighbor. The archaistic towers, balconies and niches have been abandoned. The ornamentation has assumed later characteristics; and one gets the sense which may be illusory that there is more of it. The interesting result is, however, that these changes which are in certain respects an improve-

senior building the entrance, with its complimentary treatment on the upper part of the façade, has an emphasis corresponding to its essential importance; and what is still more effective the wall space is not to the same extent broken up by openings. The senior building derives its strength most of all from its ample stretches of unbroken mason-



THE W. K. VANDERBILT, JR., RESIDENCE, SHOWING THE OLDER HOUSE ON THE LEFT.
52d Street and 5th Avenue, New York.

McKim, Mead & White, Architects.

(Photo by J. H. Symmons.)

ment, have not on the whole improved the effect of the junior building. It has all the refinement of its predecessor; but it is lacking in strength. It looks weak beside Mr. Hunt's more archaic design; and it is not difficult to trace the comparative strength of the latter to an intelligible source. In the

ry, which the façade contains, and a better illustration could not be desired of the advantage which an architect gains from not being obliged to pierce his walls with too many windows. While it was not the fault of the architects that the walls of the junior building had to be pierced by a comparatively

large number of openings, it is a pity that they could not by some expedient have avoided the weakness which by comparison, diminishes the effect of the newer building. With any other neighbor the junior Vanderbilt house would not have made an impression of this kind, but in order to hold its own against its older relative, every sacrifice should have been made to give it simplicity and strength.

LESSONS FROM CROSBY HALL

Now that Crosby Hall is not only doomed to demolition but in process thereof, it may be instructive to consider the unavailing efforts for its preservation. There is no question of the historical or architectural interest of the building, or at least of that part of it forty or fifty feet back from Bishopsgate Street, known as the banquetting hall. The front has been modernized and spoiled in the modernization. But the banquetting hall is a most interesting relic, and a good example of English fifteenth century Gothic, 67 feet long and 38 high, and much resembling one of the smaller college halls at Oxford or Cambridge. A great many American tourists know it. For it is not so many years ago that it fell into the hands of an enterprising and enlightened publican who, having subjected it to "restoration" in the most approved manner of the Victorian Gothic, opened it for "restauration." It had its uses for the business men of "the City," and became a little Mecca for the American tourist to resort to for a British luncheon. The house of the richest London merchant of his time, and that time long enough ago to enable it to have served as the residence of the Duke of Gloucester, not yet Richard III., and to have been celebrated by Shakespeare, it was necessarily an object of interest to the tourist, after the Tower and Westminster Abbey, which were senior to it, and St. Paul's, which it antedated by two hundred years. There are older churches and "college fanes" and even country seats in England, but as a "first-class city residence" of its period Crosby Hall was unique.

Surely one would suppose that there would have been enough of the historic spirit in England to save it. There was an immense gush of "appeals" in the newspapers and from societies and individuals which made an impression partly comic and partly pathetic. The bank which had bought the premises because it needed them in its busi-

ness showed the most liberal desire to meet the views of the aesthetes and the antiquarians, and gave extension after extension of time to enable the deplores of their "vandalism" to save the old building by providing the bank with another site "equally as good." "Royalty" was interested. Consequently snobbery was keenly interested. But after the British public had been repeatedly and appealingly asked how much it would be sorry to see the monument go, it appeared that the British public would not be sorry \$300,000 worth, which would have been an efficacious sorrow.

"They order these matters better in France." In France a building analogous to Crosby Hall would long ago have been put under public guardianship as a "monument historique." Nay, while the agitation against the demolition of Crosby Hall was going on in London, the progress of the works for the preservation of the Tour St. Jacques carried on under public auspices was carefully noted in the press of Paris. We even order these matters better in America. Fraunce's Tavern occupies a site more or less analogous to that of Crosby Hall. It is a century and a quarter only since the event that gives it fame took place. Yet we have managed to restore Fraunce's Tavern. It is quite safe to say that if we had a building in lower New York comparatively as interesting as Crosby Hall in the City of London, we should find means of keeping it and that we should not allow the want of \$300,000 to stand in the way of its preservation. And yet, most curiously, some of the British jeremiads over the demolition ascribe the public indifference to the spread of "utilitarianism" and "godlessness" in public education, America exemplifying the one and France the other, when it is quite certain that neither in America nor in France would such a thing have been allowed to come about.

Meanwhile, it is gratifying to learn that the material of the historic house, though in its present condition only junk, has been carefully marked and stored so as to be available for re-erection. A reverend Briton makes an appeal to the public for pecuniary aid to set it up again in Chelsea in conjunction with the "Hall of Residence" of a kind of British University Settlement. But America should not suffer this. Crosby Hall should be re-erected on or near the Lake Front in Chicago. Only think what a satisfaction it would be for the hospitab'e Chicagoan gently to lead to it the British tourist declaiming against the "utilitarianism" of Chicago.

ANOTHER BOSTON VISION

Though Boston's Metropolitan Improvement Commission is not to report until the end of the year, the fact that it is making studies preparatory to a report has done much—as such conditions always do—to increase the general interest in a physical remodeling of the city and to invite the bringing forward of various projects. Among the more notable of such plans is one recently brought out by Stephen Child, a landscape architect. Taking the State House as a center, his plan has to do with the area that would be swept by a radius extending from the State House to the further shore of the Charles River, opposite Charlesbank, if this radius were conceived as slowly turned to the east until its further terminus touched City Hall Square in Charlestown. The interest of his suggestion lies largely in the facts that it deals with a portion of the city which especially needs redeeming, that his plan supplements and completes the magnificent development now going forward above the new dam at Craige bridge, that it concerns itself with a section where striking topographical conditions make practicable very handsome effects, and with a section in which property values are, on the whole, relatively low. From the State House, and hence from the Boston Common connections, Mr. Child's scheme supposes a monumental tree-shaded avenue, 200 feet wide, leading directly northward, passing down the slope of Beacon Hill and crossing the lower Charles River basin by a substantial bridge. The beautiful north façade and dome of the State House would crown its upper end, circular plazas would emphasize the river intersection, and across the river would be, on a new site, the North Station. A tunnel would connect this with the South Station, while scenically there would be offered "a fitting and dignified entrance to our city for the thousands of travelers and commuters entering the city from the north and an opportunity of seeing and appreciating our noble State House." Beyond the station, the avenue would cross some freight tracks by a viaduct and then divide into two less pretentious avenues, one going to Sullivan Square and the other to Bunker Hill. New public buildings, as City Hall and Court House, are ranged along the river, on the Boston side, and there are promenades on either bank, while transverse or diagonal avenues that knit the whole plat together promise a very sumptuous effect.

MAYOR McCLELLAN ON CITY BEAUTY

The presentation a few weeks ago of a bronze medal to Mayor McClellan of New York, by the American group of the Société des Architectes Diplômés par le Gouvernement de France, for his work in behalf of the beautifying of the city, was a notable event. It was threatened by two dangers, however. On the one hand, there was a likelihood that it would be too much overlooked or made light of, in spite of the rather distinguished company; on the other, that it would be taken too seriously, for New York is not yet a model of civic beauty. But Mayor McClellan himself saved the day, accepting the medal with a speech so graceful, so nicely balanced between earnestness and lightness, so charged with good sense pleasantly put, that the scoffers were silent, and with all the diners of New York this one was not overlooked. In part, he said: "The mediaeval ascetic and the seventeenth century puritan tried to convince mankind that beauty and righteousness were antipathetic. But his wholesome natural common sense forbade mankind to be convinced. We may and doubtless do respect the excellent but unattractive woman while the beautiful saint receives our warmest admiration. Where Lucas Cranach and Wolgemuth may have frightened an occasional backslider into righteousness, Gentile Bellini and Titian called hundreds of sinners to repentance. As with women and angels, and saints and pictures, so with cities. Our fellow-citizen sits him down to sleep the summer day upon a bench in City Hall Park. If he awakes facing the north you know that he will slouch away a better man for having looked upon that little gem of the Colonial—our City Hall. But if he awakes facing the South, and gazes upon the Post Office, can you blame him if he goes away with homicide in his heart? Venice lived a thousand years. During her last two centuries of life she was only kept alive by the love and devotion of her children. Do you suppose that they would have felt for their mother as they did, had she been the architectural ancestress of Hoboken or Jersey City? Something more is needed to make the happy city than health and wealth and wisdom. The citizen may feel a just satisfaction in the thought that in his city the death rate is low, the streets clean, and the water pure. He may be snugly complaisant in knowing that rents are high, food dear, and bankers and brewers rich. He may beat his breast with pride at the

thought of the wisdom of his town, that all her people are clever, her schools excellent, and her newspapers omniscient. The city healthy, the city wealthy, and the city wise may excite all these emotions, but it is the city beautiful that compels and retains the love of her people."

PLAYGROUND PROGRESS

The might of the playground movement, which has recently grown so rapidly in the United States, is well brought out in an article prepared for *Charities and The Commons* by Henry S. Curtis, who is secretary of the Playground Association of America. He notes that in the month of November, which must certainly have been an off month for that sort of effort, a million dollars was spent for playground sites. If only that average were maintained, it would make a notable record, for, as Mr. Curtis says, "this is a new bill for the United States." But if the November total was so high, the average for the year is probably more than a million a month. Says Mr. Curtis: "There was a time, and not so long ago either, when only a favored few could go to school. Now the chance is open to all, and whether the child wishes it or not, to school he goes. And now we say that not only must every child go to school, but every child must have a chance to play as well. Yes, a chance to play—not as we see play in the streets and alleys, but in playgrounds fitted up with proper apparatus and supervised by trained instructors." The Playground Association of America is working to have every city in the United States authorize the drawing of a playground plan, under which no city child shall be more than half a mile from a playground. As the basis of this plan it is trying to induce every city to make an inventory of all possible sites—parks and other public grounds, abandoned cemeteries, marshes or ponds that might be filled in, or vacant spaces that might be purchased. In this connection, it is interesting to note that the playground committee of the New York Municipal Art Society (Harold A. Caparn, chairman) has issued a report which emphasizes among other things the need of developing playgrounds with artistic consideration. "The buildings," it says, "should be of as good design and material as possible, and there should be at least a fringe around the whole of trees, shrubs, and grass, which should be kept in as good order as any of the other parks. This committee, judging by the

successful example of DeWitt Clinton Park, which contains both playgrounds and children's gardens, is strongly in favor whenever possible of uniting playgrounds and children's gardens, thus bringing together two of the most healthful branches of education and recreation, which would be mutually helpful. . . . Like all reformers, and like all really practical people, we are pursuing ideals. We think it would be a valuable reform if builders of tenement houses could be compelled to make playgrounds on roofs." This is an idea for model tenements at least.

R. A. CRAM ON CITY BUILDING

The Fairmount Park Art Association of Philadelphia has published in two illustrated forms—in a small pamphlet containing the proceedings of the thirty-sixth annual meeting, and separately in a large and handsome pamphlet—the report of the local commission employed by the Association to study the entrance of the Philadelphia Parkway into Fairmount Park, and an address delivered by Ralph Adams Cram when the report was submitted. The subject of the address was the "Architectural Development of Cities," and to the general purposes of review it is rather better adapted than is the report. The latter, in explaining a compromise plan that involves a slight variation from that on the city map, has to do with technical considerations that arose from purely local conditions. These must be exceedingly interesting in Philadelphia, and are full of suggestions if one knows the ground, but are not easily summarized for the general public. Mr. Cram's address was introductory. He noted that our cities, and some of those of Europe, "were laid out and built up at a period when the instinct for beauty was dead, deader than it ever had been before in the history of civilization." But it was, he thought, "an eloquent commentary on the practical value of beauty that its loss should have meant the building of cities that are not only unbeautiful, but also impractical." As in some of the foreign cities, so "with us the tide has turned, and the first evidence of the awakening of a civic sense was shown by the development of the park idea." With all its merits, he notes that this was "a very narrow way of looking at things, now fortunately being discarded in favor of a broader and more inclusive view of the necessity of cities and the duties of citizens." Reviewing some of the work done and planned, he says: "Let us note

that all these great American schemes for municipal development, while possessing an essentially aesthetic quality, are actually primarily utilitarian." He strongly urges that cities be given the right—as Philadelphia has been—to take land on either side of an improvement and to place restrictions on whatever may be built there. "If you have a street a mile long," he says, "and fifty, eighty, or one hundred feet wide, and then allow all kinds of snaggle-toothed buildings, ranging in height from one to twenty stories, to impose their erratic skyline on your great street, you have destroyed all the glory thereof. . . . The citizen, as an individual, must be made to understand that, when he is building on such a street, he is not acting solely for himself, but rather as a part of a thing that is far greater than he is—of the community as a whole, the civilized society of which he forms one small, component part."

PLANS FOR COLUMBUS, OHIO

The report on the improvement of the city of Columbus, Ohio, which was recently submitted to the local Board of Public Service by a commission composed of Austin W. Lord, of New York, Chairman; Albert Kelsey, of Philadelphia; Charles N. Lowrie, of New York; Charles Mulford Robinson, of Rochester, Secretary, and H. A. MacNeill, of New York, has been handsomely published, with many illustrations. The Commission has been at work for a year, and the report is the most elaborate that has been issued in several months. Opening with a brief introductory chapter on the interesting history of the movement in Columbus which led to the appointment of the Commission, the report proper is divided into three discussions. The first deals with general suggestions, for the improvement of the city as a whole—with the street plan, with the problems of transportation, with street utilities, with the planning of the suburbs, etc. The second deals with the park system, plans for which are worked out most completely, both as to the various units and as to their connection. As Columbus now has very little in the way of parks, and not only needs much, but is conscious of the need. It was possible for the Commission to make a park plan that should be a model for an industrial community. It considers the social requirements of every section of the population as well as the aesthetic effects. If this plan should be carried out in its entirety, Columbus would present a very interesting

and instructive example of what parks can be in a scientifically developed city. The argument with which the park plan is presented is full of suggestion. The third section is devoted to the State and Civic Centers, which it is proposed to develop around the Capitol. This is a very elaborate project, but not too elaborate for the great State of Ohio to authorize as a setting for its Capitol. The plan contemplates a long mall, crowned at one end by the State House, crossing the straightened and nobly embanked river by monumental bridges, and terminating in a great armory beyond. An interesting feature is the use made of tall commercial buildings. The present Capitol park abuts on High Street, the principal business street of Columbus. The mall has to begin at High Street, but on it—opposite a corner of the Capitol park—is a new skyscraper. The Commission frankly accepts this, proposes the private erection of a similar one on the opposite corner, and in its scheme treats these as pylons to mark the beginning of the mall. Back of the State House, it arranges a civic center, with City Hall, Post Office, etc. The illustrations in the report include pictures of pertinent foreign work, as well as diagrams, perspectives, and photographs to illustrate the Columbus plans. The photographs of natural scenery around Columbus, showing the selected park sites, reveal a quiet and romantic beauty the existence of which most visitors to the city, or travelers through mid-Ohio, would not have suspected. Three streams come into Columbus, and the Commission makes full use of these water-courses in developing parks and parkways. The report has been well received, and while it is not expected that a great deal will be done at once, it furnishes a plan for the city to work toward through a long series of years. If in another generation or so the State of Ohio has not a convenient, beautiful, well planned and imposing capital city, the reason will not be that the people have not been told how to get it.

STATE FAIR PLANS

There has been published the drawing showing a bird's eye view of the permanent grounds of the New York State Fair at Syracuse, as they will look if the plans of Green and Wicks, architects, of Buffalo, are adopted. These are the prelated designs, and are interesting as raising a State fair to quite the spectacular ambitiousness of an exposition—an ambitiousness that really is

not unreasonable, once the location be permanently fixed. In fact, that condition granted, the construction and landscape work can be made of substantial character; and the State fair might by degrees go even beyond the temporary exposition as regards impressiveness. The plans of Green and Wicks promise three great pictures: The Empire State Court, 500 by 700 feet in size and bounded on one side by the main entrance to the grounds; the Horticultural Court, which is separated from it by a peristyle 500 feet long, opposite the main entrances to the Empire State Court; and a parallelogram bordered by various harmonious structures that is suggestive of the Mall under construction at Cleveland. The Horticultural Court, it should be explained, while cut off from the vast Empire State Court by a straight peristyle, has the Arts, Horticultural and Women's buildings grouped around it in an exact semi-circle; so that the three courts are entirely distinct in the pictures they will offer. The race track is put where it does not force itself upon any of these compositions. The detail that would seem most to invite criticism is the size of the Empire State Court. Entering the fair grounds and beholding at once this great space, the visitor might feel pretty lonesome—but in one day last year there were 60,000 admissions, and if the fair is developed on the grandiose scale these plans propose there can be no question that the attendance would mount up prodigiously. In this connection it is interesting to think what would be the educational and artistic influence of harmoniously and beautifully developed State fairs. Would they not do for the smaller communities in each State something like what the Chicago fair did for the nation—with this difference, that their lesson would be reiterated year after year? If anything of that sort were the effect, what might we not look for in the better planning of towns and locating of public buildings? The words of Governor Hughes to the Legislature, in reference to the plans, are worth repeating, for their good sense, broad outlook and aesthetic appreciation. He said: "I recommended last year that plans should be made for the comprehensive and adequate development of the State Fair in a manner which would avoid haphazard or ill considered improvements merely to meet temporary exigencies. The development, of course, must be gradual, and without extravagance. But by making substantial progress each year, so that what is done will fit into a suitable, general plan, economy will be promoted and the result will be worthy of the State."

DISCUSSION OF CITY PLANNING

The February magazine number of "Charities and The Commons" was made a big special number devoted to city planning.

It was put in editorial charge of a man who is active in this work, and was profusely illustrated. It was the first copy of a magazine in the United States to be especially devoted to this subject, though in Germany there is a monthly which deals with nothing else. The editor, to avoid any special pleading, divided his articles into two main groups: One, on the theory of city planning, the articles in that group describing the benefits of a good city plan from various points of view; the other, on the practice of city planning, the articles therein describing work undertaken during the preceding twelve months—a very remarkable record. Not one of the articles is by a man who himself has professionally done any city planning, except the foreword by the editor, which is brief and strictly impersonal. It will be seen that if the articles thus lost something in experienced statement, the number as a whole gained strength by the absolute disinterestedness of the testimony. And perhaps there was no loss at all, for each article was authoritative, coming in the first group from an expert in the particular aspect of municipal development which was taken as his special point of view, and in the second group from a prominent resident of the city described. Thus, under the head of the theory of city planning, the relation of the plan to the problems of transportation was described by George E. Hooker, secretary of the City Club of Chicago and formerly secretary to the special street railway commission of the Chicago City Council; that on the street as a basic factor was by Andrew Wright Crawford, of Philadelphia, and that on the civic centre by Sylvester Baxter, of Boston—neither of whom needs introduction here. The neighborhood centre as a feature was described by Dwight F. Davis, member of the public library and public bath commissions of St. Louis. The connection of the parks and the city plan was described by Henry A. Barker, of Providence, who is the father of the Metropolitan Park movement there. "The Workingman and the City Plan" was the subject of Benjamin C. Marsh, executive secretary of the Committee on Congestion of Population in New York. These are not all the articles, but they are enough to show the comprehensiveness of the review and the widespread source and authority of the testimony.

NEW YORK ART COMMISSION

The reports of the Municipal Art Commission of New York are always interesting, but they are so late in coming out that their significance is in the tendencies which they reveal rather than in their antiquated record of facts. The current report, for example, came from the printer in January, 1908. It is dated October 9, 1907, and it is "for the year ending December 31, 1906." But if one is willing to overlook the element of time, which in swift New York one always hesitates to do, the report, with its many foreign illustrations and several foreign plans, is interesting enough. At the very outset it is curiously notable that popular usage, so prone to abbreviate official titles, has in this case gone for definiteness to the opposite extreme. The body reporting is simply the "Art Commission," not, as one has to call it, the Municipal Art Commission of New York. It is stated that the number of projects submitted to the Commission in 1906 was 132, involving approximately \$27,000,000 of expenditure. To make sure that so vast an amount of money for public work will be expended with artistic consideration year in and year out, instead of carelessly, is full justification for the Commission's existence. In the summary of the years from 1898 to 1906, inclusive, it is interesting to observe the rapid growth of the number of projects submitted, the last year having much the greatest number. And the growth is marked, it is further encouraging to note, in the items: "On request of the Mayor or Board of Aldermen"—showing an increasing deference for the Commission's opinion; and in "approved"—suggesting an artistic improvement in the projects submitted. The first year as many were disapproved as were approved; the last year the disapprovals were slightly less than a third as many as the approved.

A DEPARTURE IN CHURCH DECORATION

The artistic decoration of plain old Plymouth Church in Brooklyn was a hazardous, not to say incongruous, experiment. That it has been accomplished successfully, without the least incongruity, and with a satisfactorily artistic result speaks well for the good taste and talent of Frederick S. Lamb, to whom it was entrusted; and for the board of trustees and individual

donors, who accepted his dicta without attempting interference. On the outside a porch in harmony with the severe simplicity of this Puritan meeting-house has taken the place of the old storm house; and within a series of memorial windows, portraying scenes in the history of the Puritan church or representing pictorially certain fundamental Puritan principles, give to the auditorium a beauty and even a Puritan atmosphere which with all its former plainness and homeliness it did not have. Of the windows, "The Outlook" says editorially: "In two respects they are, so far as we know, unique. One harmonious and comprehensive plan has been adopted, and while the donor of any window is at liberty to select from this plan the design which pleases him, no donor is permitted to form his own design. As a consequence, the whole church will be pictorially a unit. And all the pictures are human, not ecclesiastical; and modern, not ancient; no one of them goes back of the early English Puritan age, the age of Cromwell, Hampden, and Milton." In a recent address before the men of the church, Mr. Lamb is quoted as saying that underlying his scheme was an acceptance of the "universal recognition that the modern church was not meeting modern needs." To meet them, he thought, it must become modern in its architecture and its symbolism. Ecclesiastical symbolism meant very little to the man of to-day. To abolish all symbolism and give plain walls and plain windows was little better, for mere negation attracts no one. We need, he said, a symbolism which appeals to modern life and brings a message to which the modern man will listen. The speaker instanced the window representing John Hampden appealing for the Bill of Rights, and that representing John Milton pleading for the liberty of the press, the one bringing the message of political liberty, the other of liberty of the press.

MODERN BATHS AND BATH HOUSES*

While it is generally supposed that the American people are perhaps the farthest advanced in the sanitation of the home, we are compelled to alter this view somewhat when we read the facts of modern sanitation applied to the Bath and the Bath House as set forth by Mr. William Paul Gerhard in an extremely

*Modern Baths and Bath Houses, by Wm. Paul Gerhard, C. E., New York: John Wiley & Sons. London: Chapman & Hall, Limited, 1908.

interesting volume under the above caption. It appears that a report made to the American Medical Association in 1887 showed that eighteen large cities in the United States contained no free public baths whatever and only about one-quarter of the residences were supplied with bathtubs. "The need of cheap and plain public baths for the masses and for the working people of both sexes is," says the author, "therefore, apparently just as urgent here as it is in Europe." In fact, the need would seem to be even greater in our large cities than in some equally populous centers of Europe. The numerous large and splendid Public Bath Houses which have recently been erected in many of the large cities of Germany and England prove our own backwardness in this respect. The Public Baths at Hannover in the northern part of the Empire and one of similar extent and appointment at München in Southern Germany rival some of the Baths of the Romans, in their careful planning and their sumptuousness.

"In 1904 only thirty-four cities in the United States had more or less adequate provision for bathing for the people," says the author. "It is very seldom, indeed, that tenement houses have any baths; even the so-called 'model' tenement houses do not provide bathing facilities." We have, it is true, the floating river and sea baths, but these not only fail to provide for proper cleansing, but are available for only a part of the year and are often expensive to reach on account of their distance from the homes of those who would use them. This form of bath is clearly inadequate for the needs of the great public, which requires more of the type of People's Baths of which some admirable examples have lately been built in New York, Boston, Philadelphia, and Baltimore, to mention only a few instances. In the equipment of these People's Baths, Mr. Gerhard makes a strong plea for the use of the shower or rain bath as being the most suitable fixture hygienically for public bathing, providing the proper conditions for cleansing the body with the least consumption of water and as affording much the greatest capacity of use. It has been demonstrated that one shower or rain bath will do in a given time the work of four bathtubs with less danger of getting out of order. He also wisely suggests that tenement houses, especially those in New York, might be provided to advantage with such rain baths in some suitable place in the

cellar and placed in charge of the janitor. This suggestion seems to us to contain a possible solution of the problem to better the physical, moral and intellectual condition of the "great unwashed" and is worthy of serious consideration in the revision of the New York building code which is now under way.

Mr. Gerhard's book is profusely illustrated with many interesting plans, containing much valuable information for architects, and by numerous photographs which, in connection with the descriptive text, should appeal to the non-professional reader. Especially interesting reading is the appendix of the book, which is a series of extracts from the writings of travelers, explorers and scientists on the art of bathing, in various European countries, in many cases translated into English by the author, who also gives much valuable information gathered from his own experience as a sanitary engineer. He gives interesting details of sanitary devices and a complete specification for a municipal bath house. An extended bibliography adds to the value of the work.

Part II. of the 1907 issue of this interesting architectural and art catalogue has just come to hand. In the variety of the matter presented it will have an unusual interest for American

architects and sculptors alike. It is a selection from the English, French and Scotch architectural societies, which do not follow the American custom of issuing individual catalogues. To our professional readers this fact is no doubt familiar and has been for many years; but there is in this publication much that will also interest the art-loving public who like to keep in touch with recent and prospective foreign building operations and works of sculpture. Of the latter there is reproduced a very representative collection of contemporary English, French and German figure and monumental work. The suburban houses illustrated should also interest Americans as they suggest an interesting comparison between the suburban house work of our own architects and contemporary work in England and on the Continent.

*Edited by Alex. Koch, architect, London. U. S.: M. A. Vinson, Cleveland, Ohio.